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FOREWORD

IN calling this book " Modern Architectural Sculpture" I do not wish to imply that it contains only the work of the Modernists, for it has been my aim to include in it the whole range of architectural sculpture of every type that has been executed during the last few years, and if the Ultra-Modernists seem to predominate it is not by intention, but only because this style is at the moment very much to the fore. To attempt to prophesy the final outcome of the Modernist movement and the lines upon which it is likely to develop are questions outside the scope of this book, which claims to be nothing more than a record of the work being executed today in various parts of the world. The book is not even intended to be an exhaustive survey of modern architectural sculpture, but merely a collection of the work I have seen and sometimes admired in my travels at home and abroad. There may perhaps be well-known sculptors whose work I have omitted to include, but to disarm criticism in this direction I would say that I have endeavoured to show in a series of pictures and within the limits of a comparatively small book the tendencies and developments of the various countries, rather than to illustrate work, however interesting, that is not representative of modern thought or of the country from which it emanates. In the same way, academic sculpture, as such, has been regarded as outside the scope of the book, and, generally speaking, I have included in it only sculpture or carving which is decorative or part of an architectural feature. As will be seen, however, some examples of academic sculpture have been included in cases where it seemed advisable in order to exemplify the trend of the particular country or artist in the modern movement.

As one who was trained in the school of Tradition, I confess that I approach the modern phase with diffidence, but I realise that there is a power within and behind it that cannot lightly be set aside. That this phase has come to stay and, moreover, to spread, I am firmly convinced, and there can be no doubt that it must be regarded as a serious movement, and not merely as an ephemeral pose, to overthrow the old conventions. It is impossible to deny the far-reaching effect of this Modernism, stretching as it does from Scandinavia across Europe to America;

and it is not only in decorative art that this development has taken place, for the same tendencies are to be found today in Music, Literature and Thought.

It is clear that this modern phase of the sculptor's Art is largely brought into being by the present vogue for simplicity and directness in building. The craftsman, ever quick to adapt himself to the conditions imposed upon him, has eagerly seized this opportunity for a new form of individuality and a new self-expression, and as a result there have been some extraordinary developments in decorative sculpture, many of undeniable power and beauty, others, in my opinion, merely burlesques in Art.

Reproductions of both these classes are given in the book (it has been left to the reader to discriminate between them), but at the same time I have confined my examples to those sculptors only who, rightly or wrongly, take their work and their attitude towards modern decoration with full seriousness. The more I see of some of this work, the more fully do I realise that to form one's opinion of the value of the Modernist movement one must not rely upon a casual glance through the pages of a book such as this, but that one must seek the why and the wherefore, and consider the conditions and the environment which have combined to create this particular type of work.

There is no doubt that Modernism has encouraged and produced men who otherwise would never have had the opportunity of expressing their individuality, and who, but for this new vogue, would have lived and died unknown to the world. Undoubtedly to these men the thought behind the work is far greater than the work itself, and after all is not this equally the spirit of the past?

Personally I consider that we may take Norway, with its grim climate, vast granite resources and massive timbers, as first claiming the attention of Europe to the charm of direct and simple building, the outcome of its climate and resources. Next in Denmark we find the first mature examples of freedom from the orthodox and the conventional. Sweden follows with that masterpiece of Modernism, the New Town Hall at Stockholm by Professor Östberg, and in passing I would like to allude to the unity and the cohesion of thought in the entire decoration of this great building. Sweden, too, has the honour of claiming as her son the greatest Modernist sculptor, Carl Milles, the influence of whose work has fired the ambition and the imagination of the younger school all over the world. From Sweden we pass to Holland, and from there on to Germany, Austria, Czecho-slovakia, and Jugoslavia.

The Latin races have not shown much interest in the Modernist movement, and I find little to record from these countries, although a high standard of traditional work is maintained. France has been experimenting with new styles for years, but with the exception of work by such giants as Bourdelle and Maillol, no French sculptures have yet reached the grim directness and robustness of those of the northern countries. Germany, on the other hand, has seized with avidity the opportunity for freedom from the orthodox, and probably the finest commercial and practical application of the Modernist movement is to be found in that country.

In England we are at the cross-roads. The wave of Modernism in architecture is rapidly gaining way; buildings are springing up in every direction in this forcible style, each marking an advance on the last, and we no longer stare when we see a great building devoid of mouldings or extraneous features, or sculptures hewn out of the rough stone with all the rugged crudity of its material still evident. As will be seen from the contents of this book, England is producing some extraordinarily good work of the modern school of which we can justly be proud.

America, on the other hand, is still imbued with traditional styles, and produces some exceedingly good work in this vein. Undoubtedly America has attracted some of the best craftsmen of our age, and in the illustrations of American work shown in this book will be found great vigour and freshness of treatment. The sky-scraper will undoubtedly in the course of time evolve a style of architectural decoration of its own, but at the moment we look in vain for any remarkable development in sculptural design on these vast buildings, and, in view of the huge scale and boundless opportunities which they afford, we cannot help feeling to some extent disappointed. Apart from this natural feeling of opportunities not yet fully utilized, we must freely admit that America has little to learn from Europe, and that she is producing some of the finest and sanest work of the day.

My thanks are due to many friends for their kind assistance in the collection of photographs, and I should like to express my special indebtedness to Dr. E. Schüler of Berlin, to Mr. Alfred C. Bossom of London, to Mr. Edward Ardolino of New York, to Mr. Maurice Regan, and many others whose helpful interest has made possible the production of the book.

W. A.

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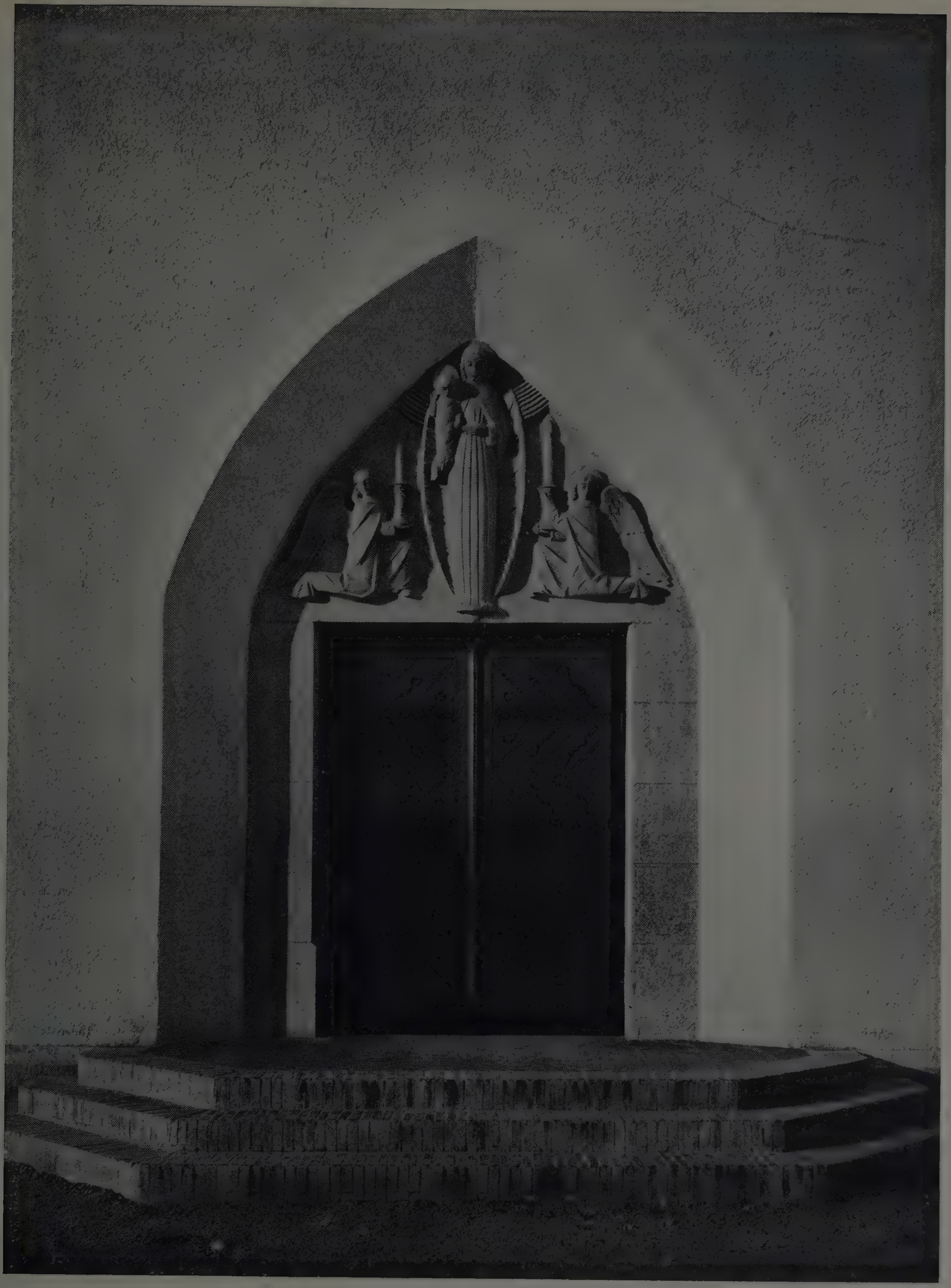
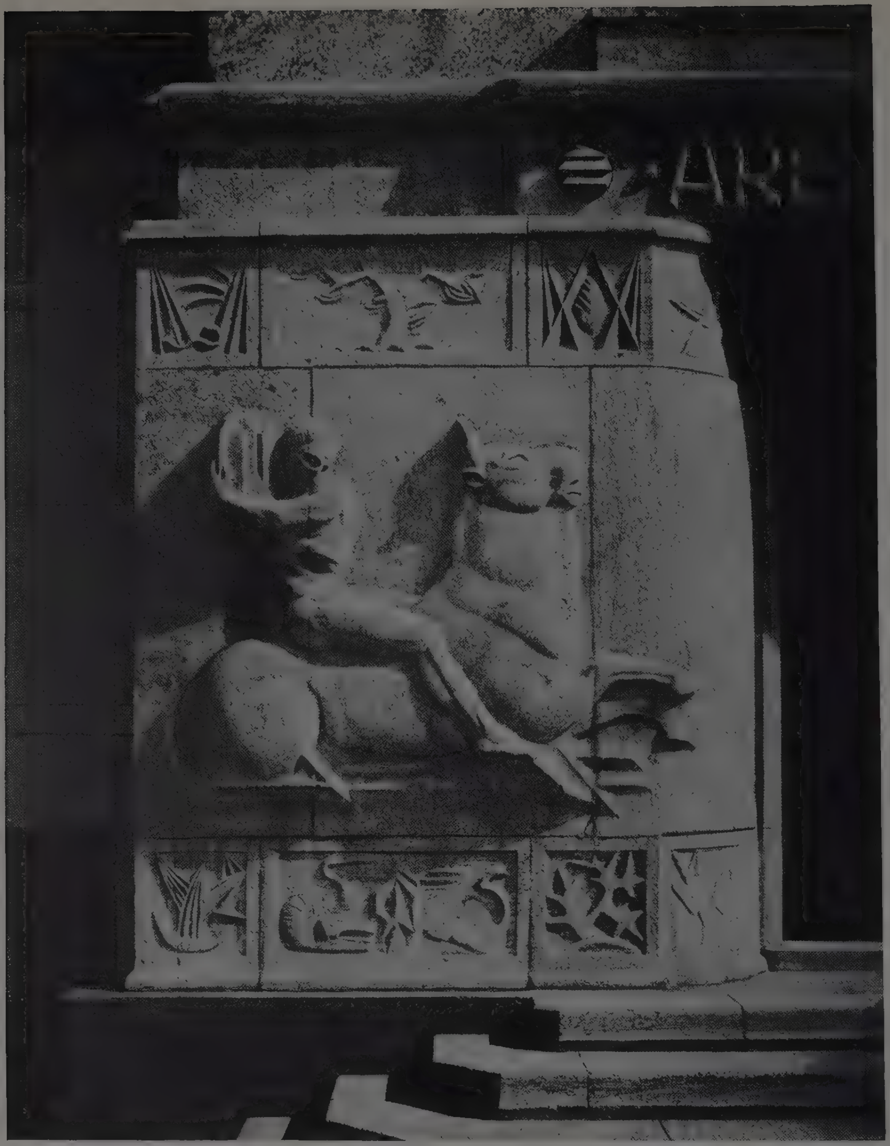
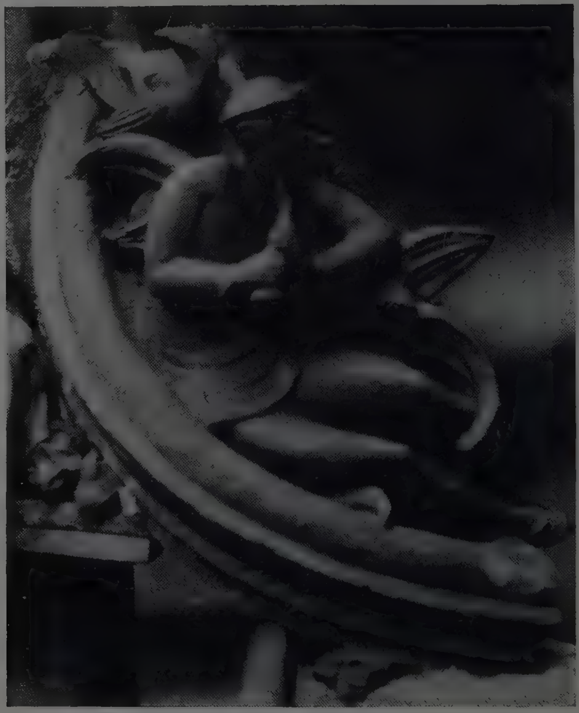


The Entrance to a CHURCH at MUNICH.
Architect: Georg Buchner. *Sculptor:* Hans Panzer.



Carved Doorway for the
ARENBERG'SCHE A. G., ESSEN.
Architect : Professor Körner.
Sculptor : Willy Meller.



Sculptured decoration on the
HERRENSITZ MEERERBUSCH,
DUSSELDORF.
Architect : Professor Körner.
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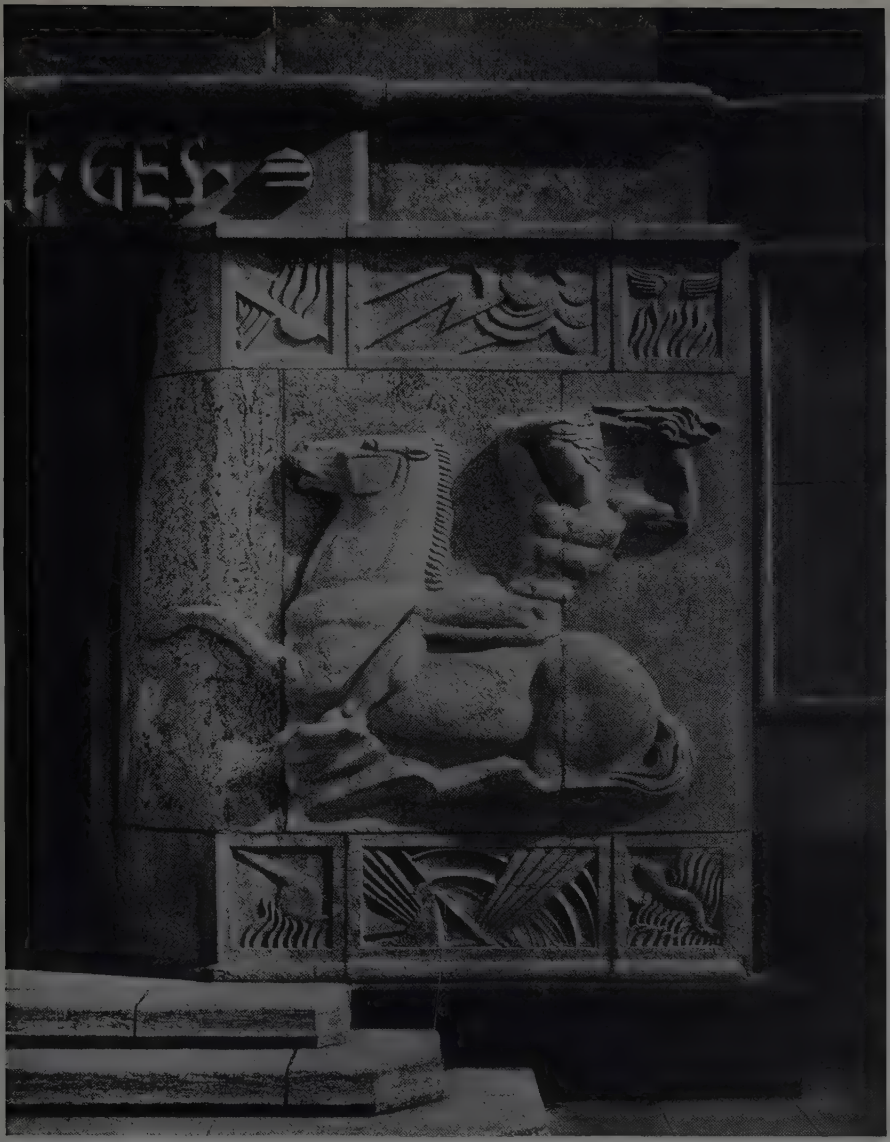
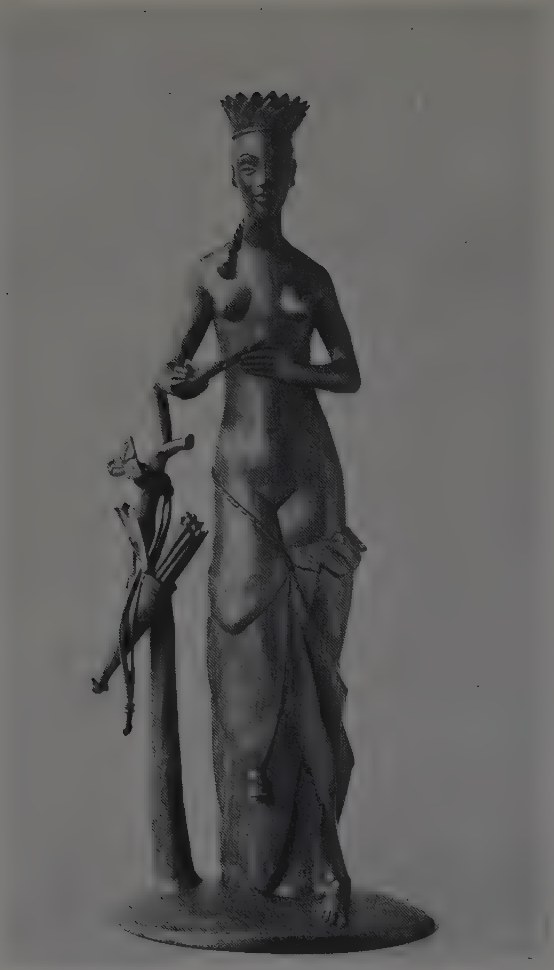
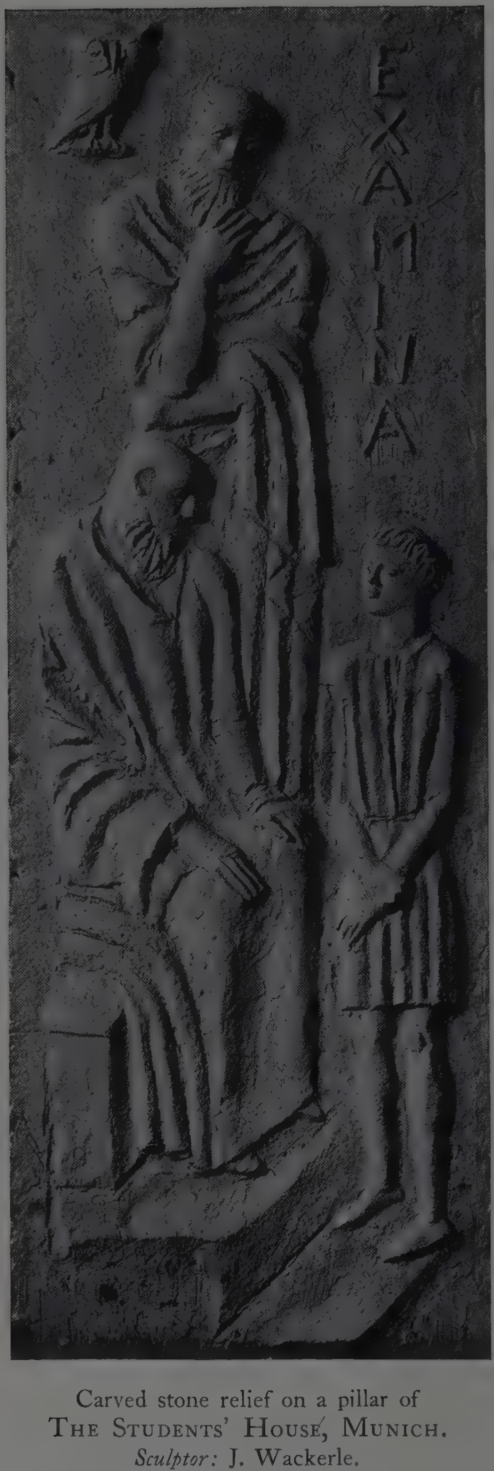


Carved Doorway for the
Arenberg'sche A. G., Essen.
Architect: Professor Körner.
Sculptor: Willy Meller.

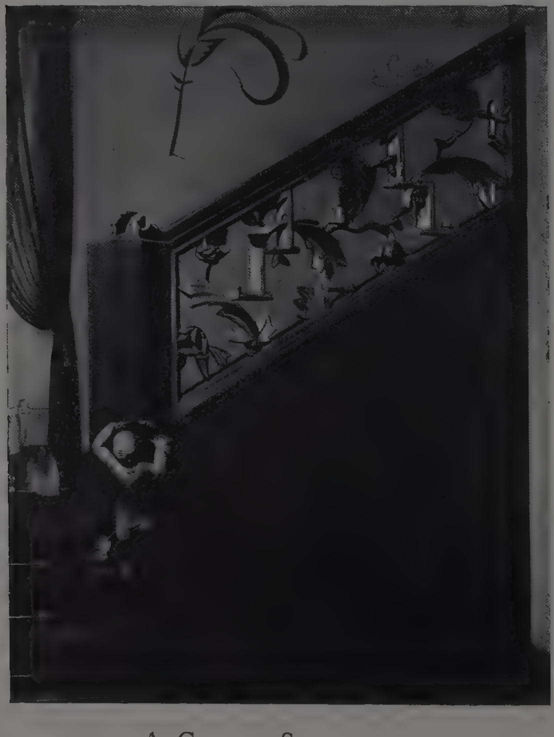
Sculptured decoration on the
Herrensitz Meererbusch,
Dusseldorf.
Architect: Professor Körner.
Sculptor: Willy Meller.



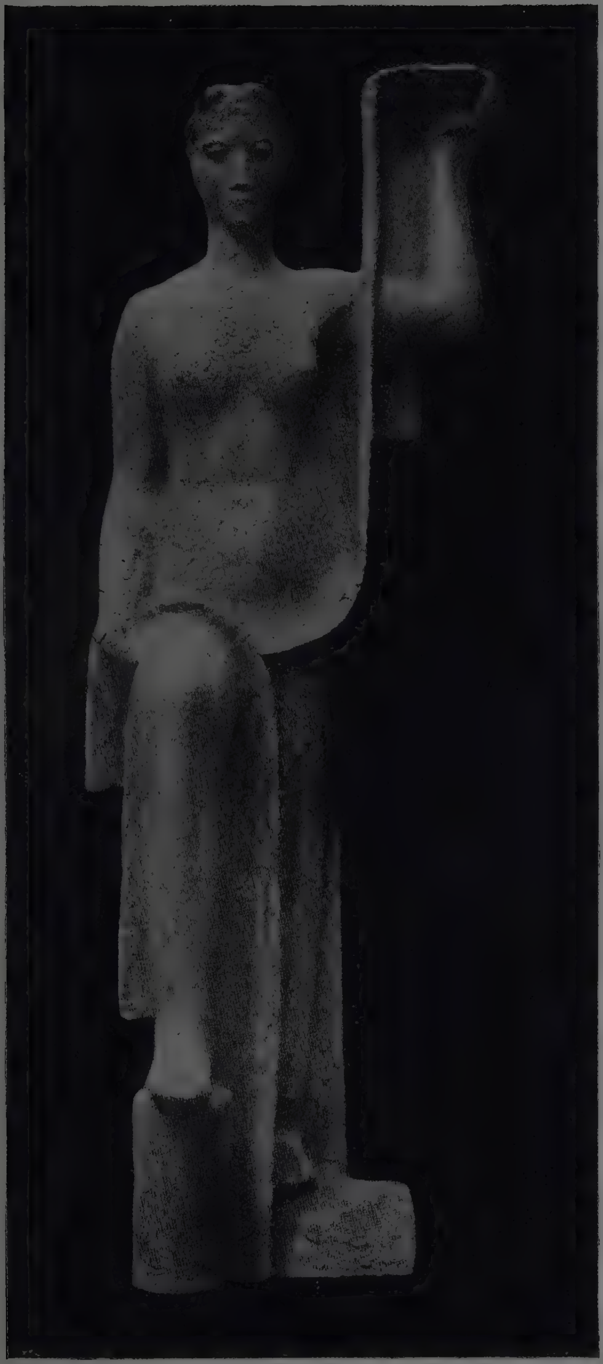
A decorative figure in wood for the steamer "Columbus."
Sculptor: J. Wackerle.



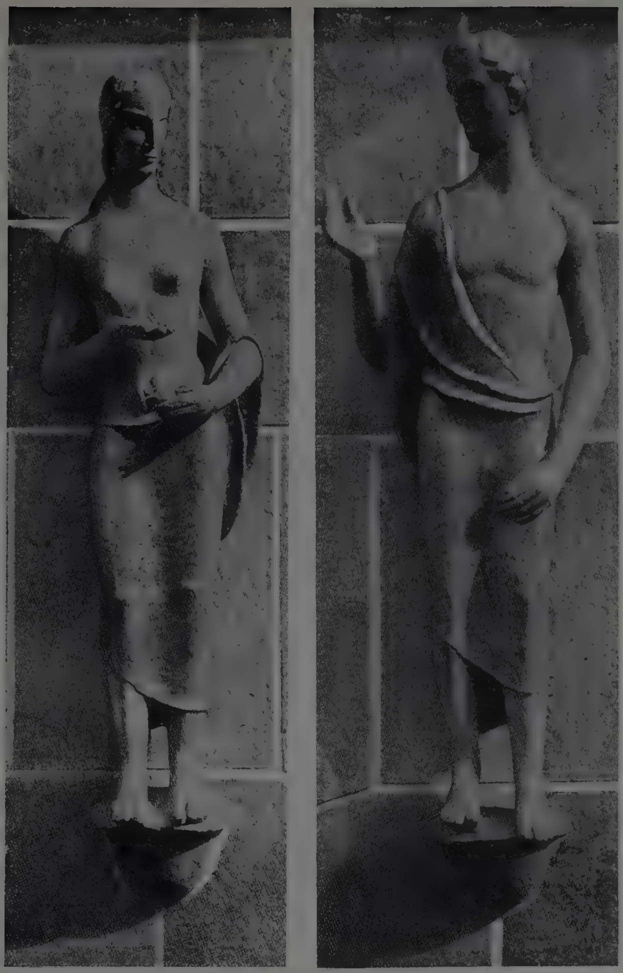
Carved stone relief on a pillar of
THE STUDENTS' HOUSE, MUNICH.
Sculptor: J. Wackerle.



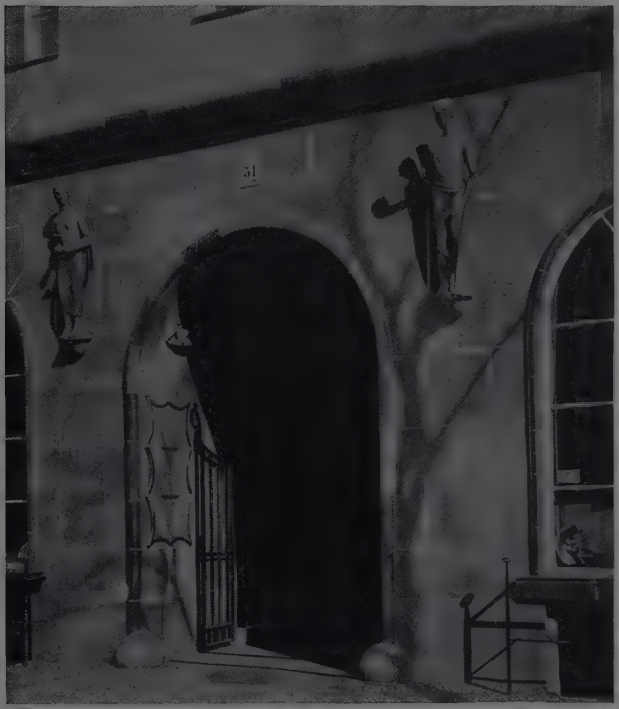
A CARVED STAIR-RAIL.
Sculptor: W. Sutkowski.



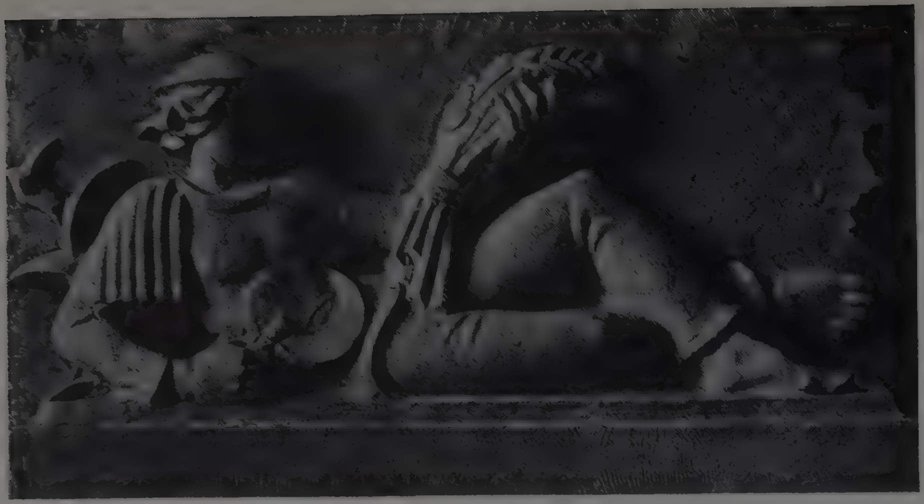
A terra-cotta figure on the façade of a commercial building in Berlin.
Sculptor: W. E. Schade.



Terra-cotta figures on the façade of a commercial building in Berlin.
Sculptor: W. E. Schade.



A commercial building in Berlin, showing terra-cotta figures *(see above)*.



Sculptured decoration on the
BANKHAUS SIMONS, DUSSELDORF.
Architect: Professor Körner.
Sculptor: Herr Heseding.

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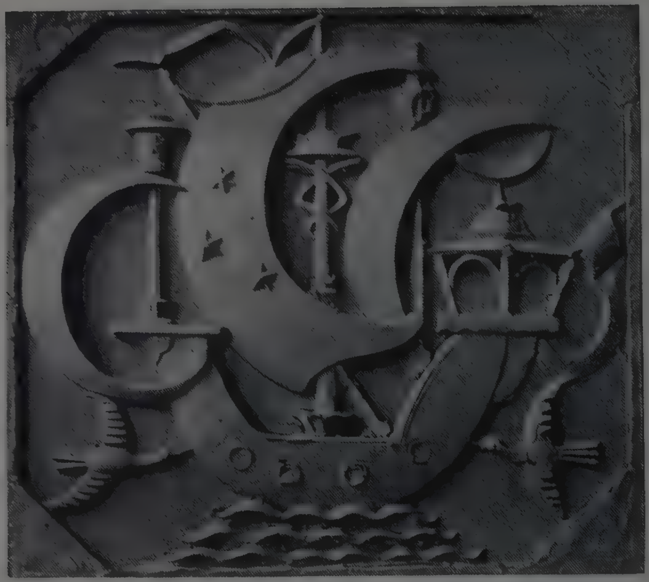
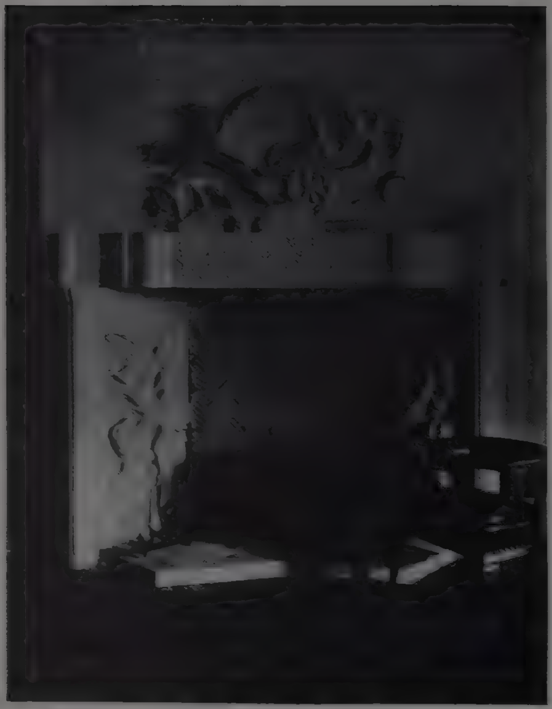
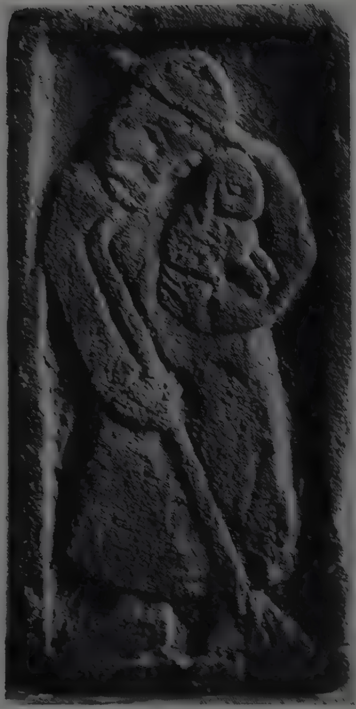
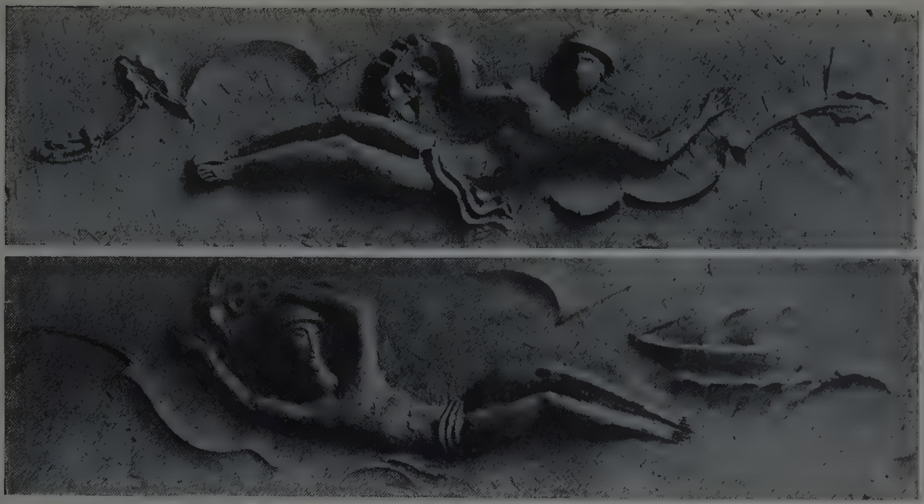




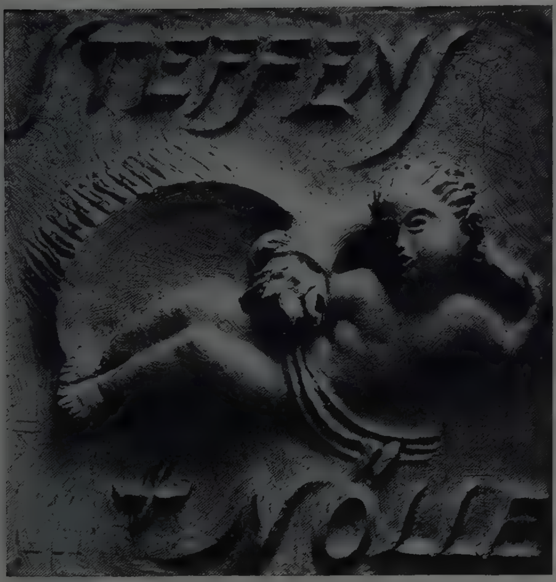


Left: Chimney-piece in a house near Dusseldorf.
Architect: Professor Körner.
Sculptor: Willy Meller.

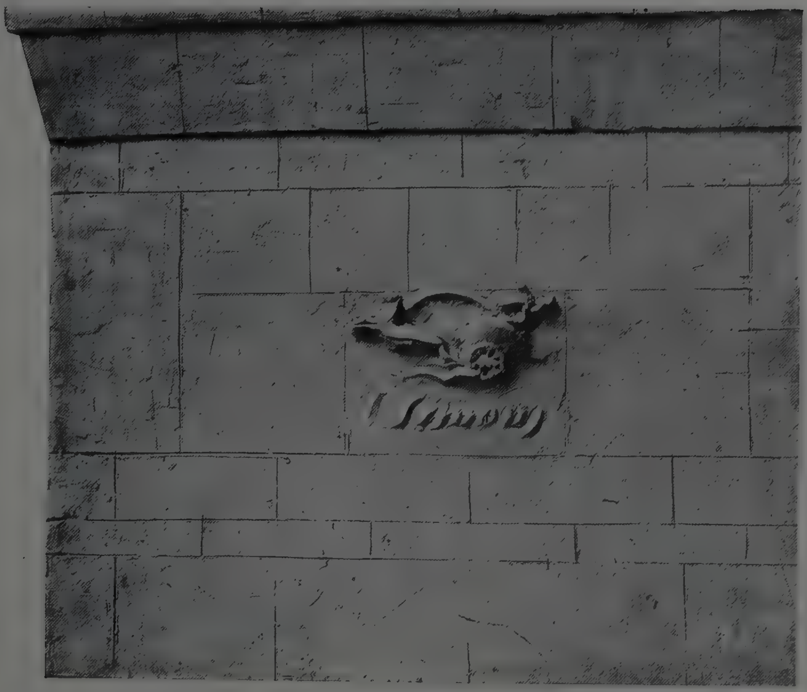
Right: Carved stone panel, "The Shepherd."
Sculptor: Ernst Andreas Rauch.



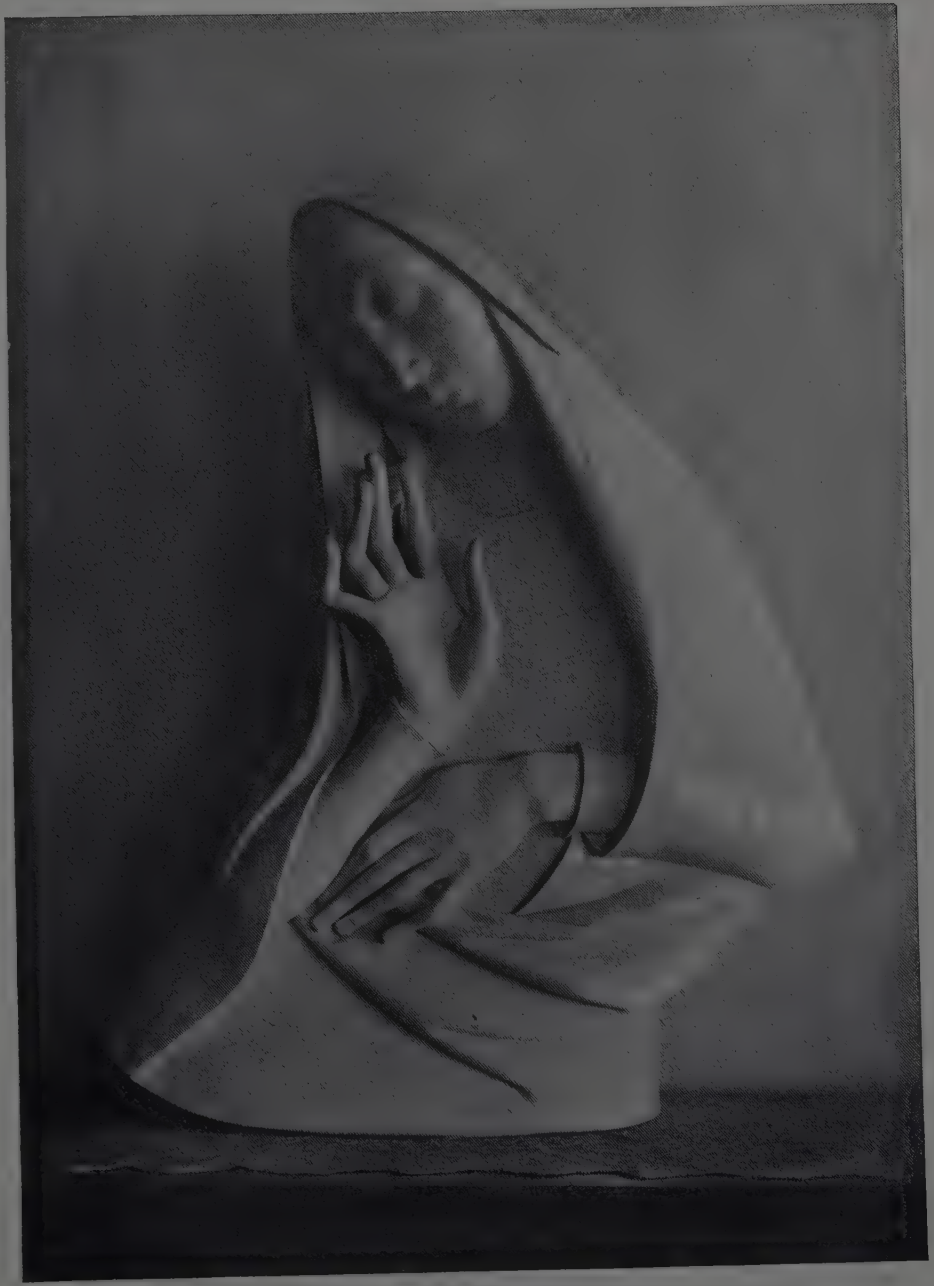
Sculptured decorations on the
Verwaltungsgebäude
Gute-Hoffnungshutte, Essen.
Architect: Professor Körner.
Sculptor: Willy Meller.



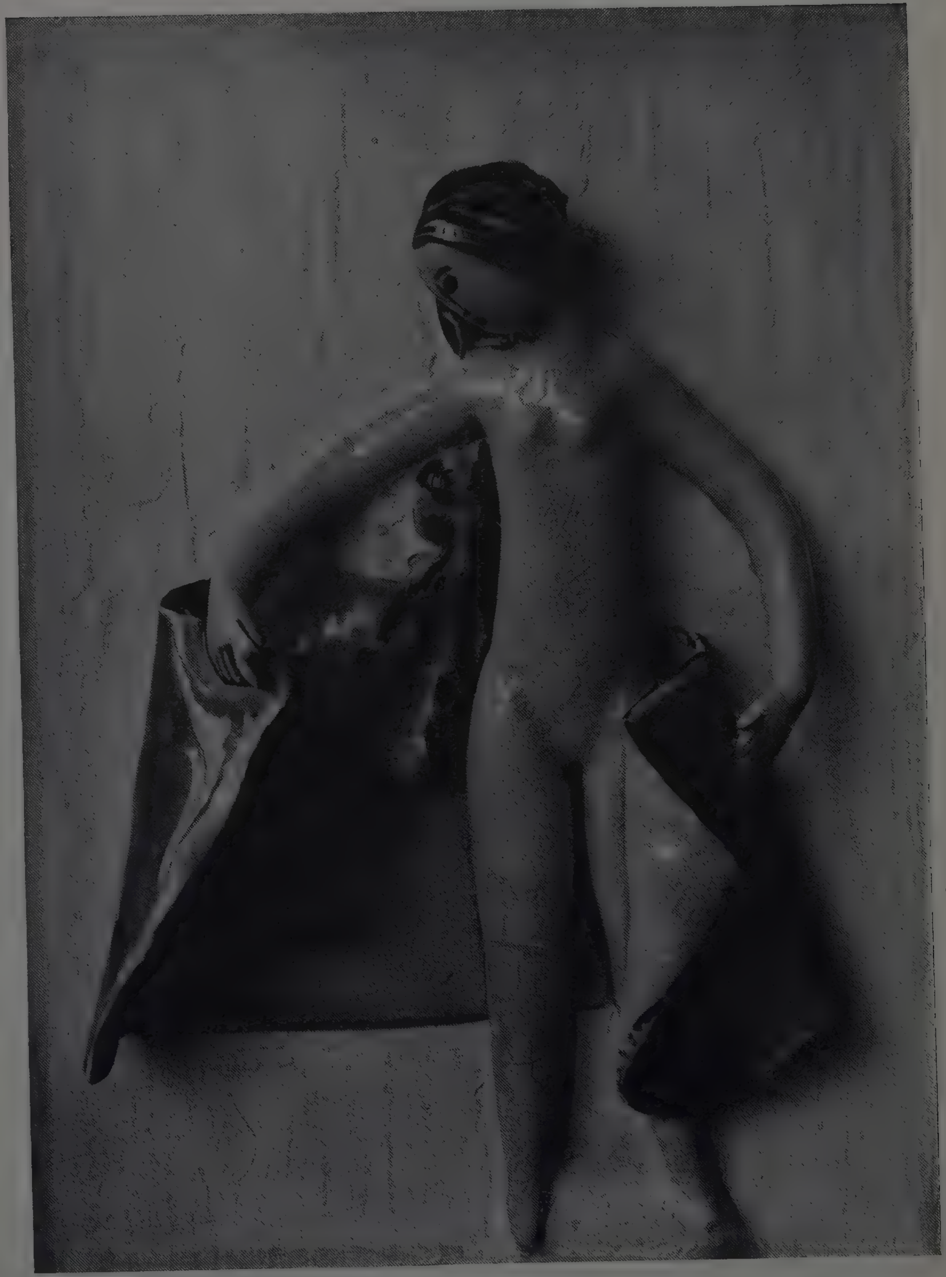
Sculptured decorations on the
Verwaltungsgebäude
Gute-Hoffnungshutte, Essen.
Architect: Professor Körner.
Sculptor: Willy Meller.



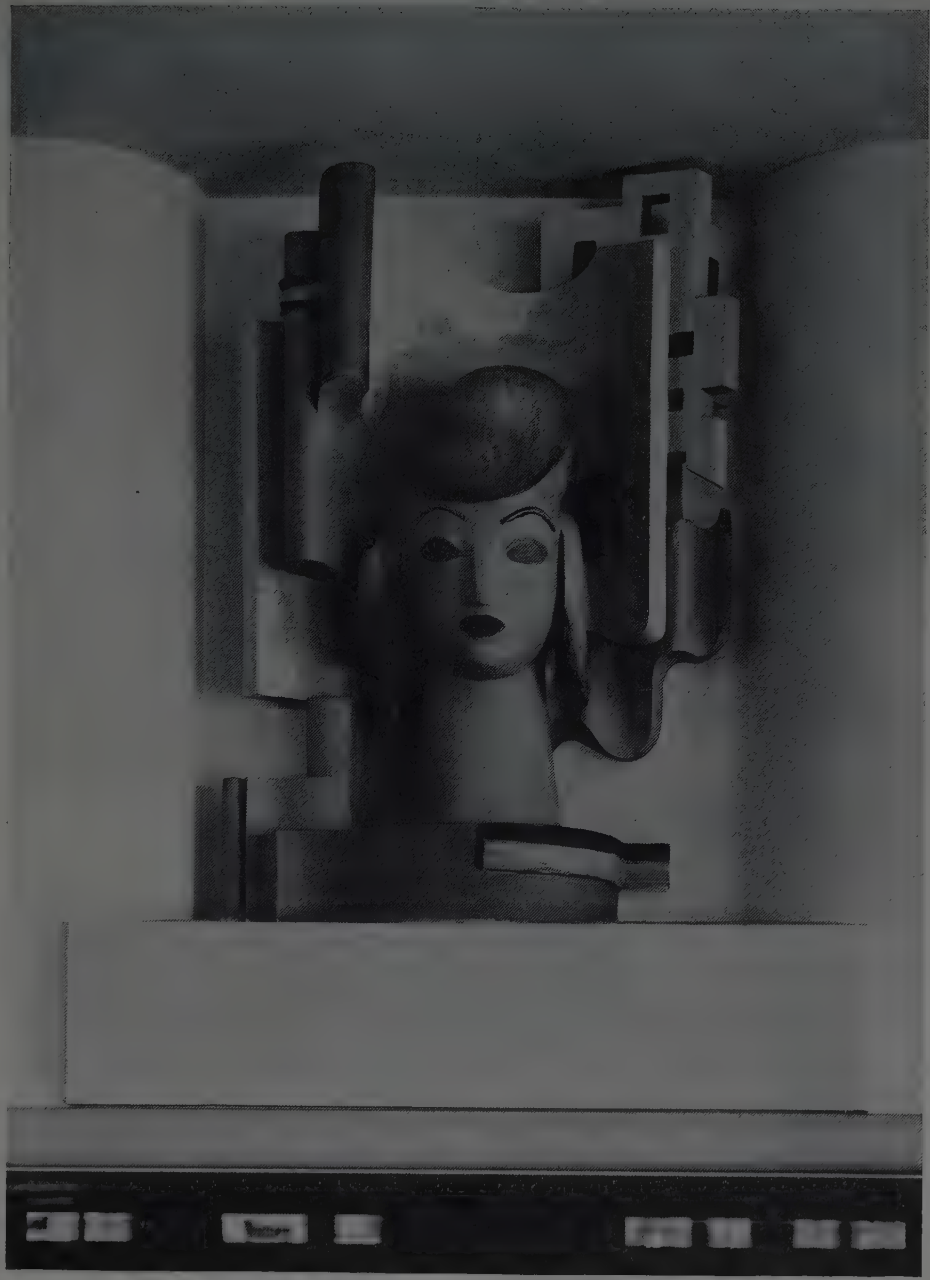
Sculptured decoration on the
Bankhaus Simons, Dusseldorf.
Architect: Professor Körner.
Sculptor: Herr Heseding.



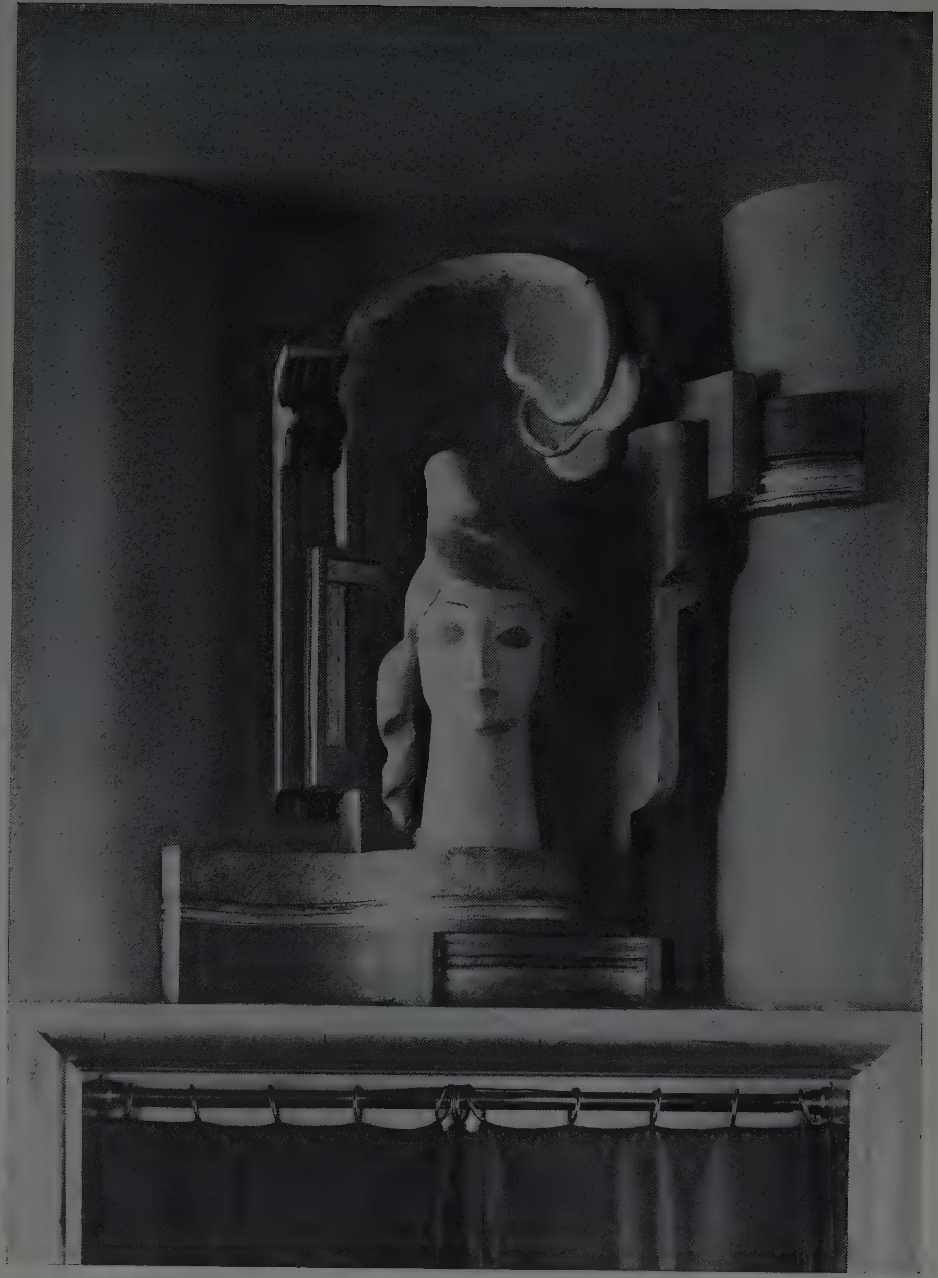
"THE WHITE MADONNA."
Sculptor: Richard Langer.



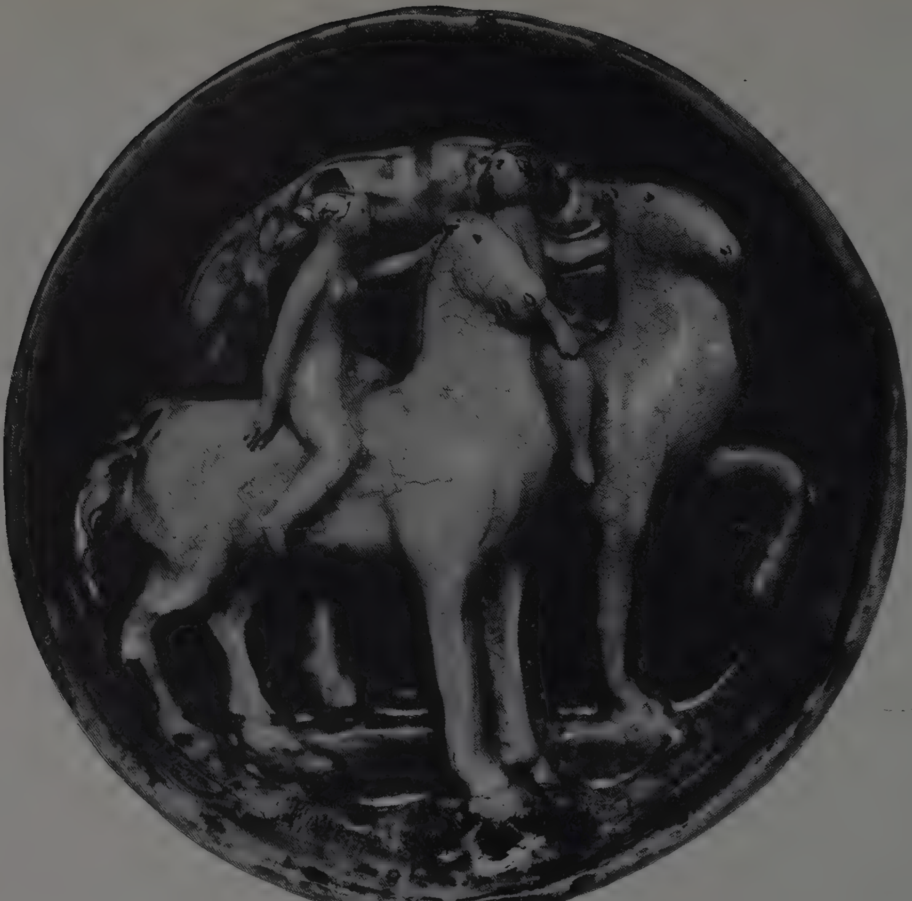
GLAZED CERAMIC FIGURE.
Sculptor: Max Lauger.



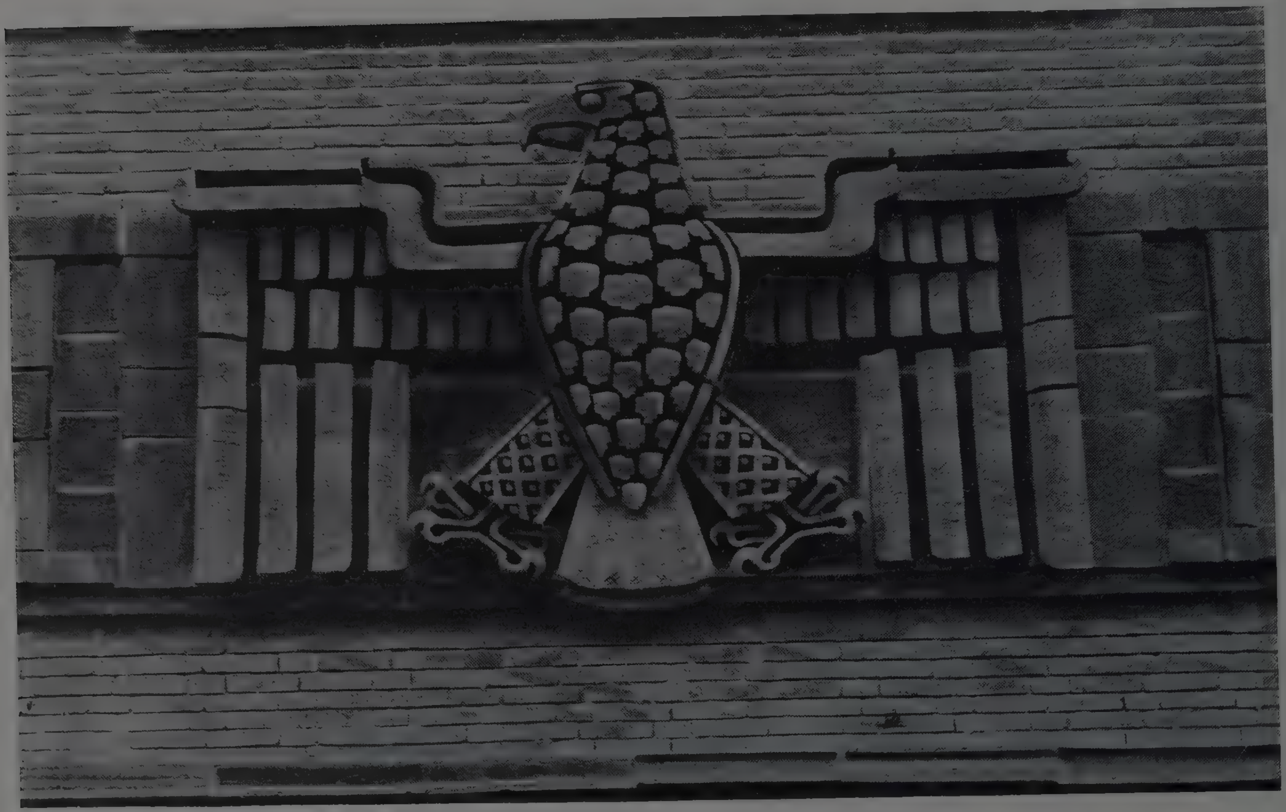
An Overdoor in coloured stucco for a Private House in Berlin.
Sculptor: Professor Walter Reger.



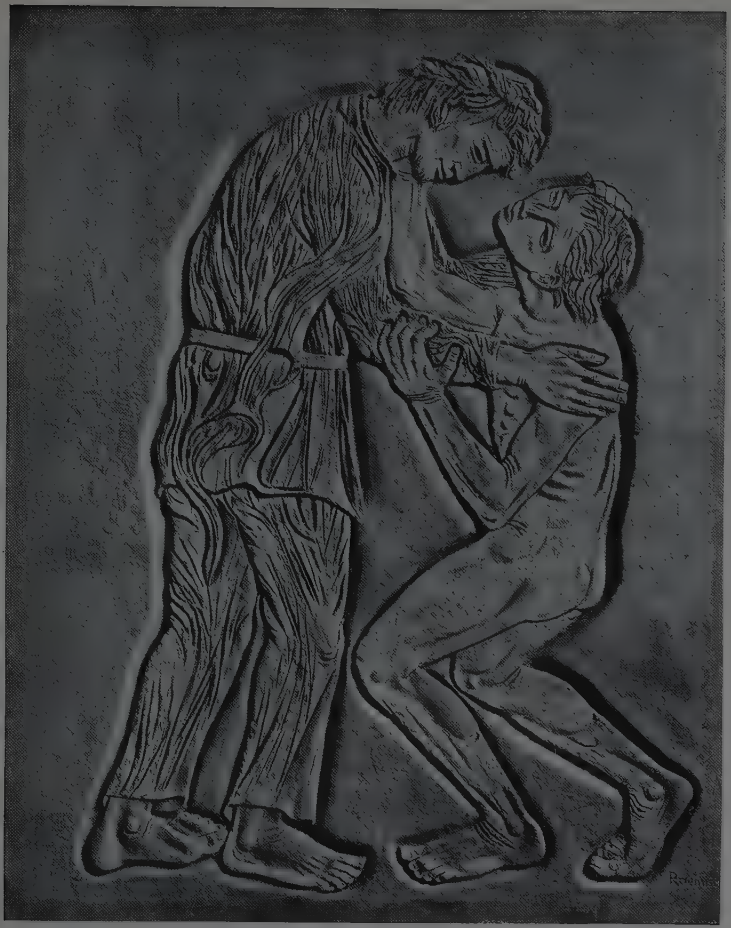
An Overdoor in coloured stucco for a Private House in Berlin.
Sculptor: Professor Walter Reger.



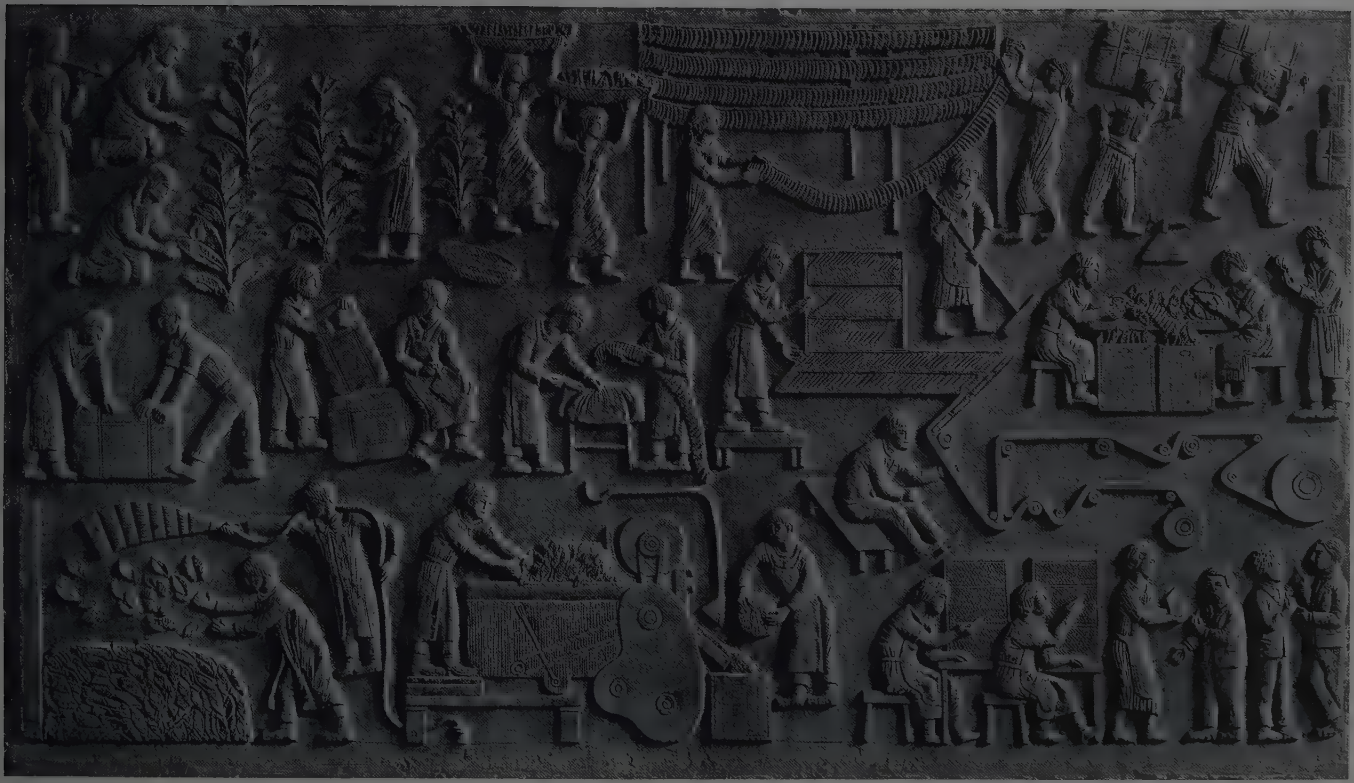
Glazed ceramic relief.
Sculptor: Professor Max Lauger.



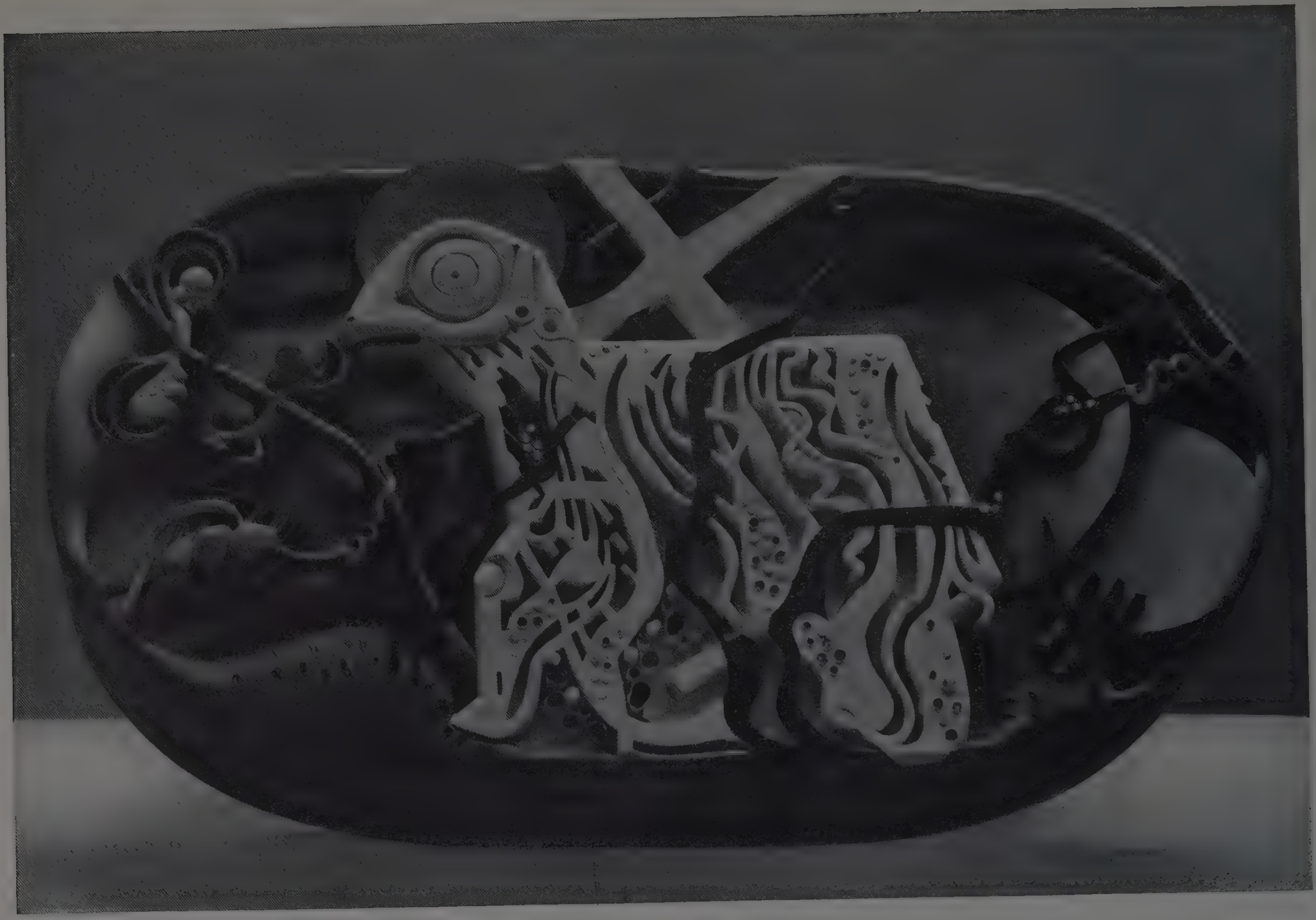
Decorative Eagle on façade of POST OFFICE, BERLIN.
Sculptor: Professor Walter Reger.



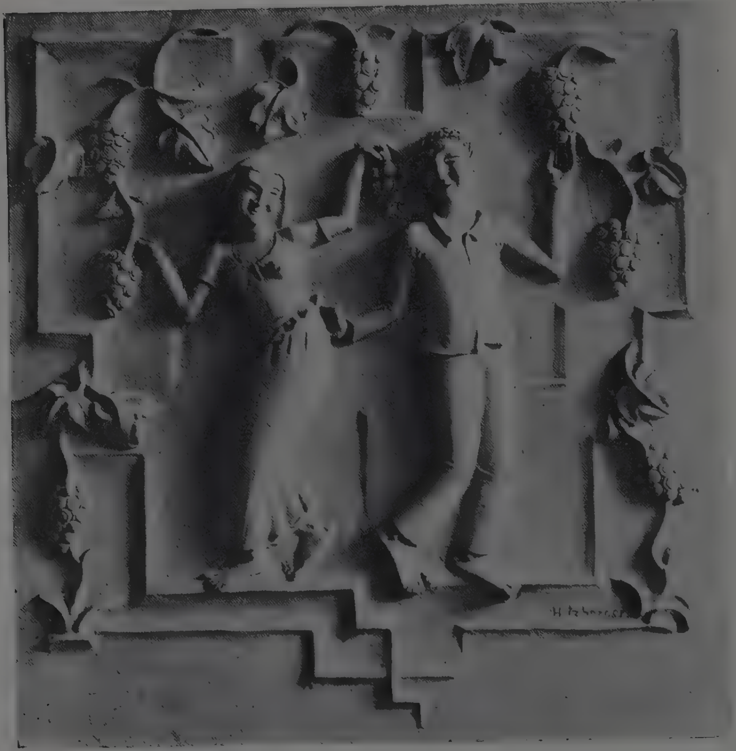
A Wall Decoration in a Clerical House.
Sculptor: Waldemar Raemisch.



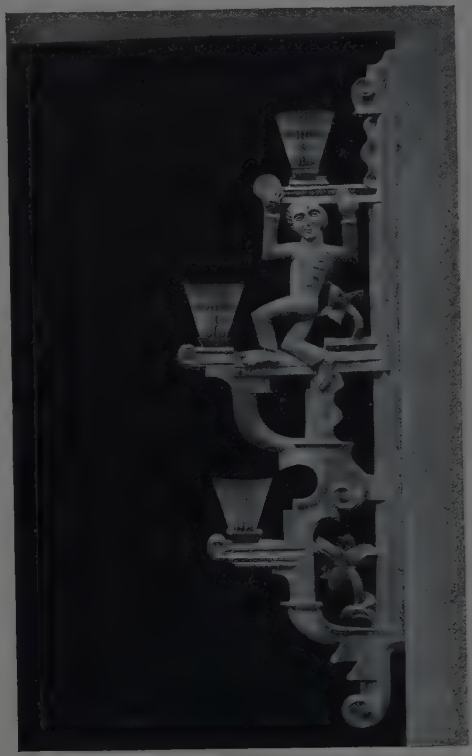
A carved stone relief for a fireplace, showing manufacture of cigarettes.
Sculptor: Waldemar Raemisch.



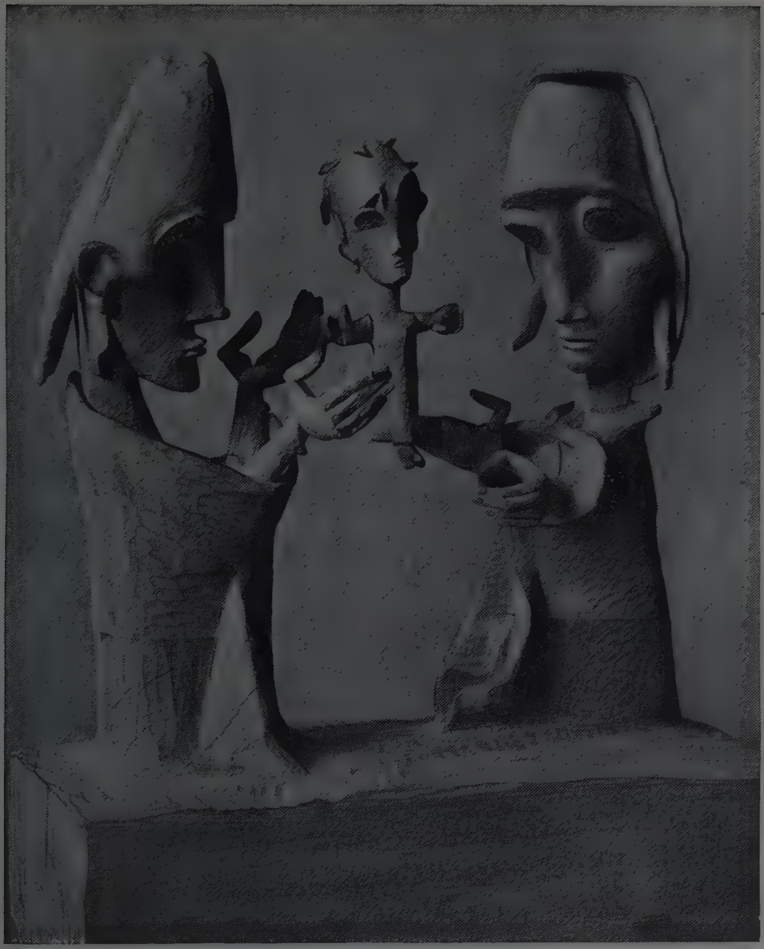
Lid of box, carved in wood.
Sculptor: Professor Ludwig Gies.



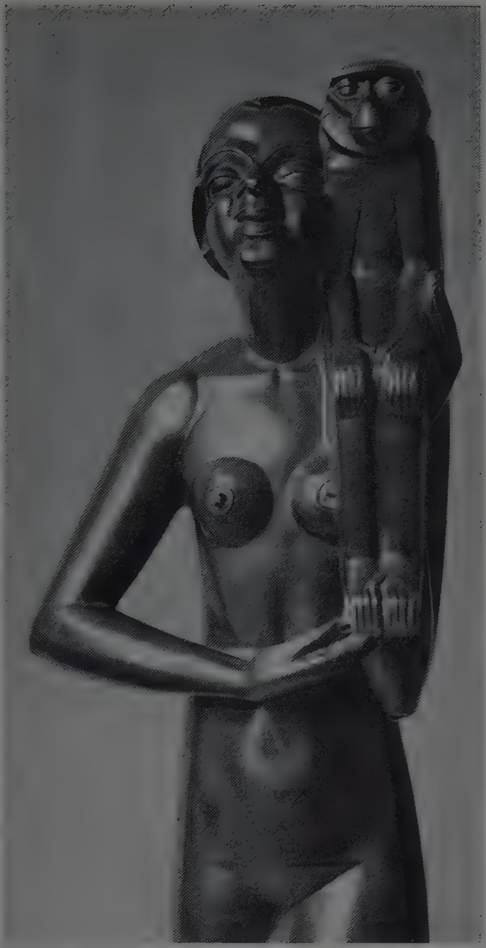
Modelled decoration for a fireplace in Berlin.
Sculptor: Professor Otto Hitzberger.



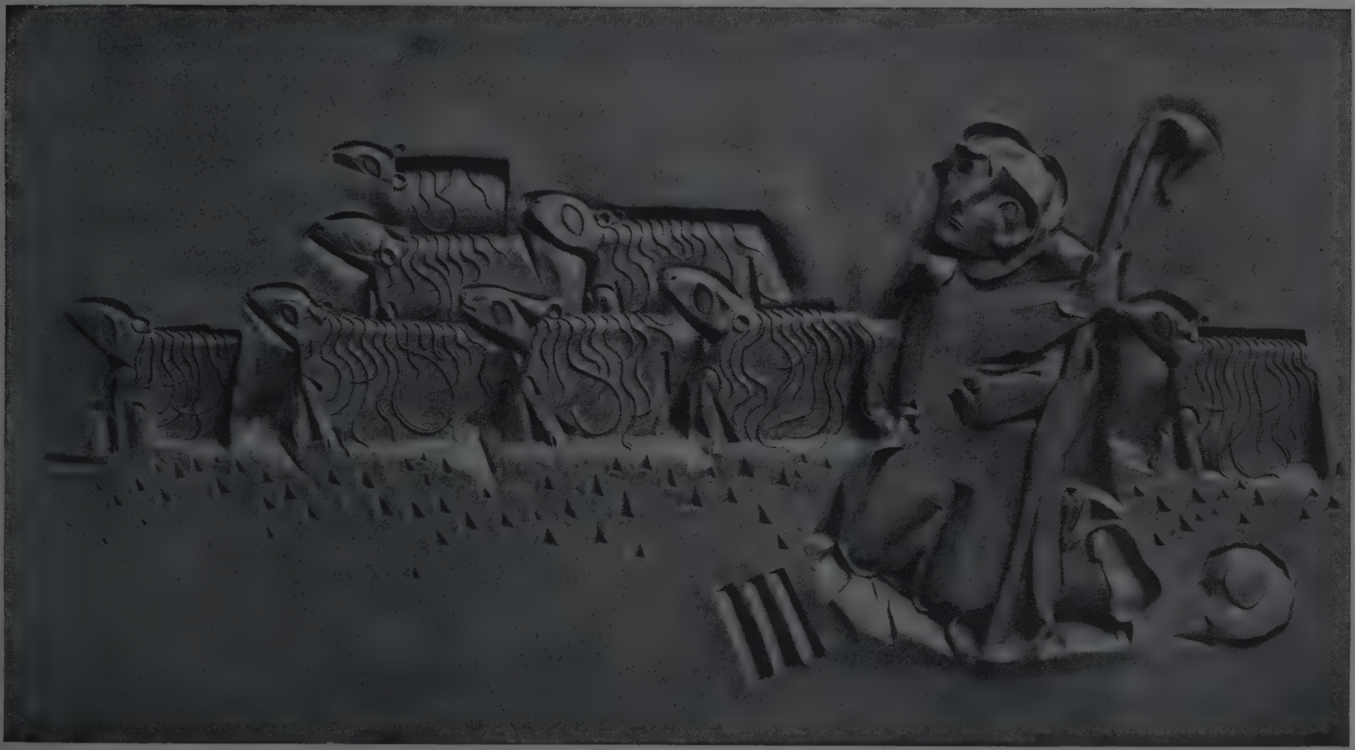
Carved Candlestick in wood.
Sculptor: Professor Otto Hitzberger.



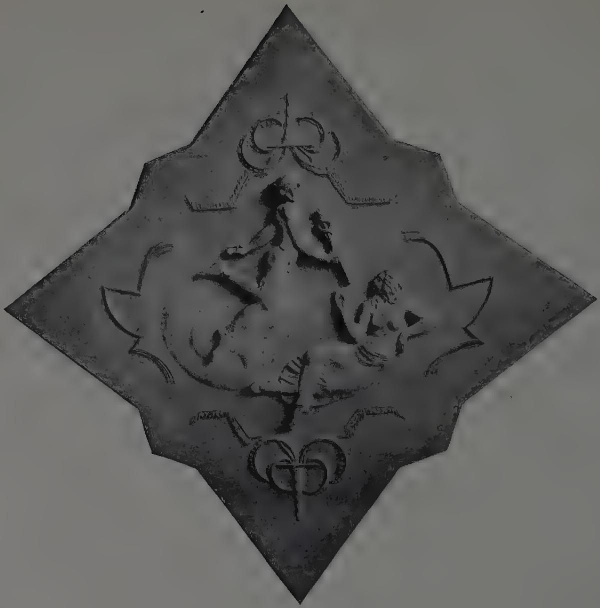
"THE HOLY FAMILY," carved in wood.
Sculptor: Professor Ludwig Gies.

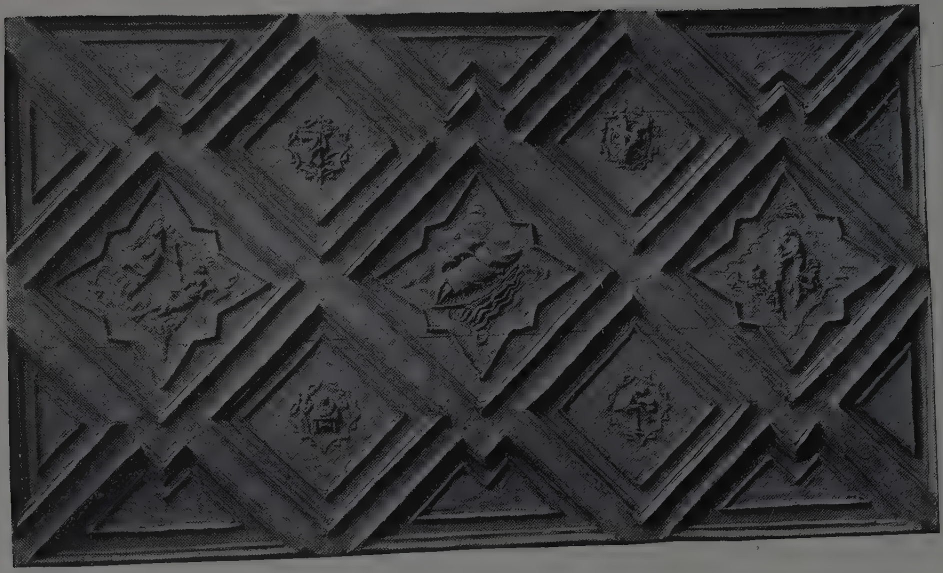


Woman with Monkey, in bronze.
Sculptor: Rudolph Pauschinger.

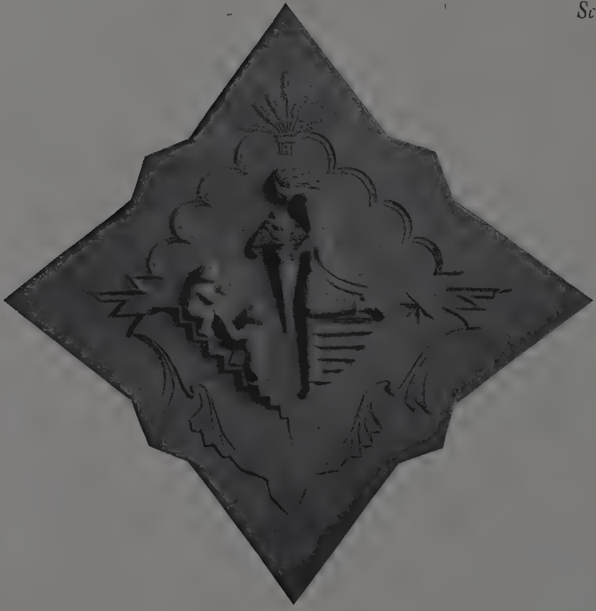


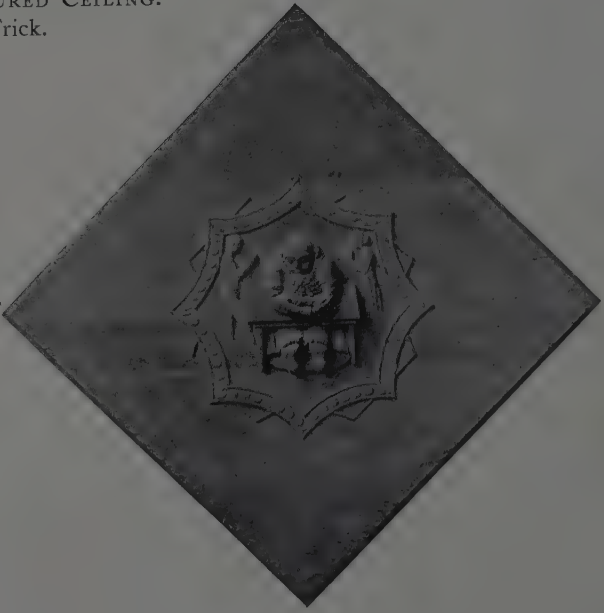
A decorative panel for a cast-iron fireplace.
Sculptor: Professor Ludwig Gies.

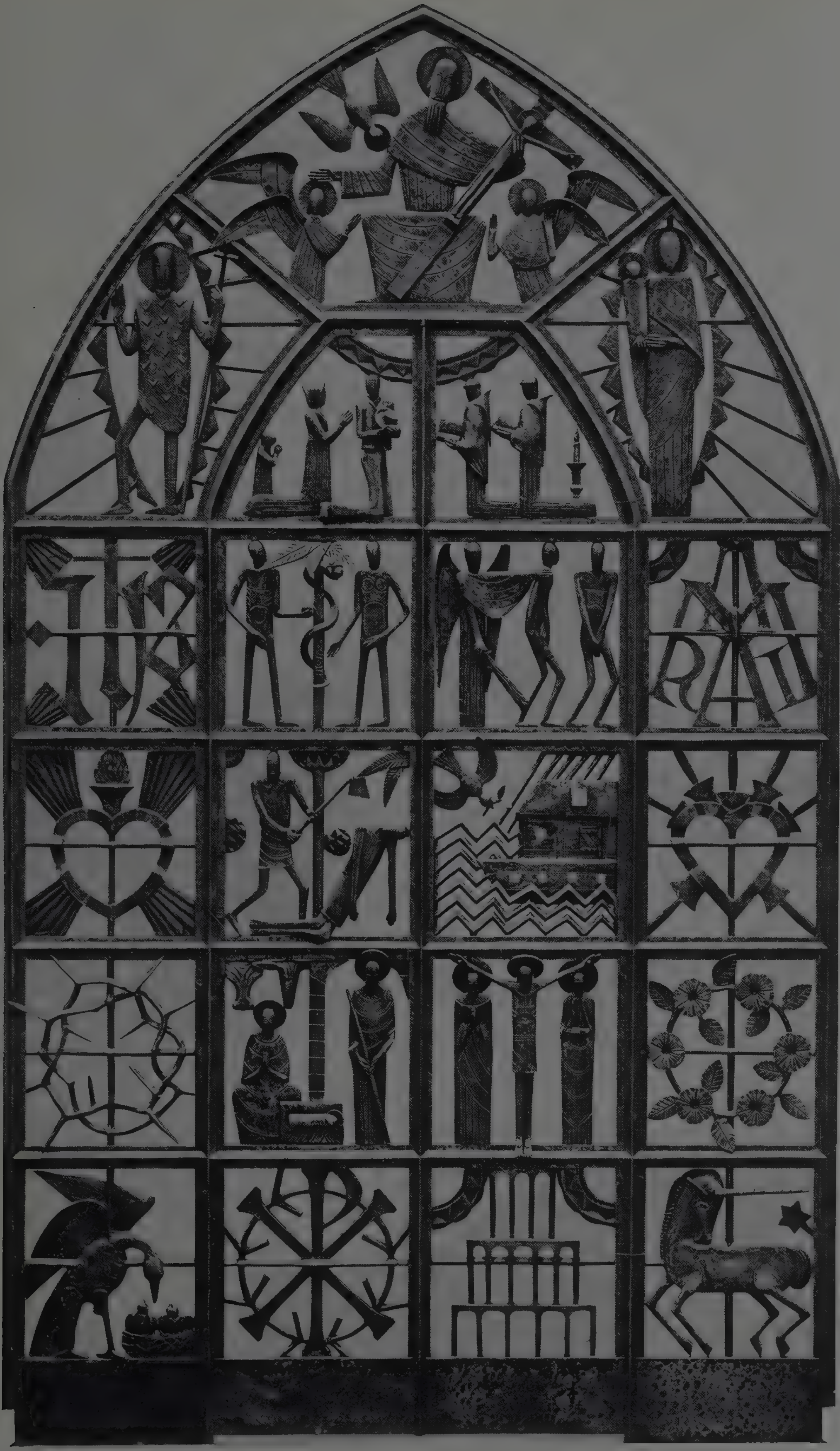




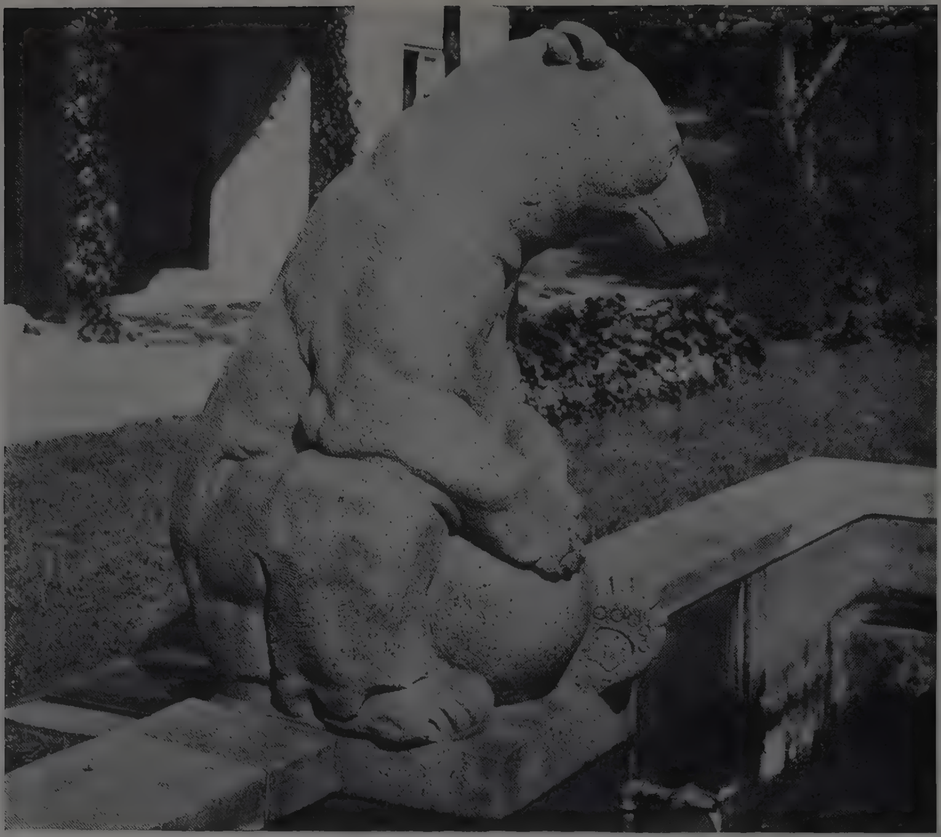
A Panelled and Sculptured Ceiling.
Sculptor: Julius Frick.



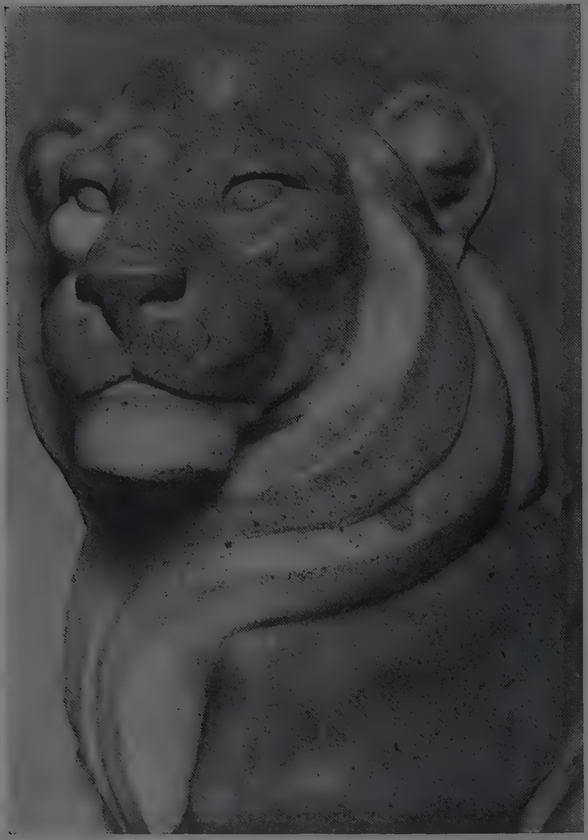




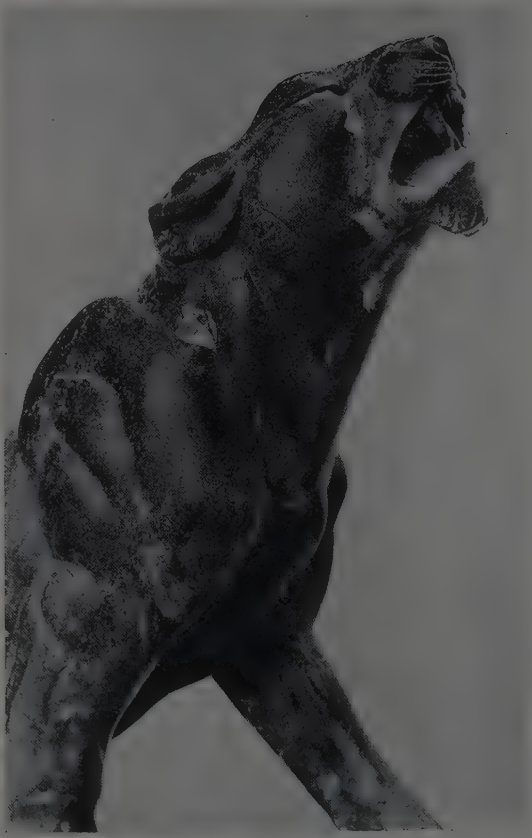
A decorative panel in iron for the window of a Munich Church.
Sculptor: Hans Panzer.



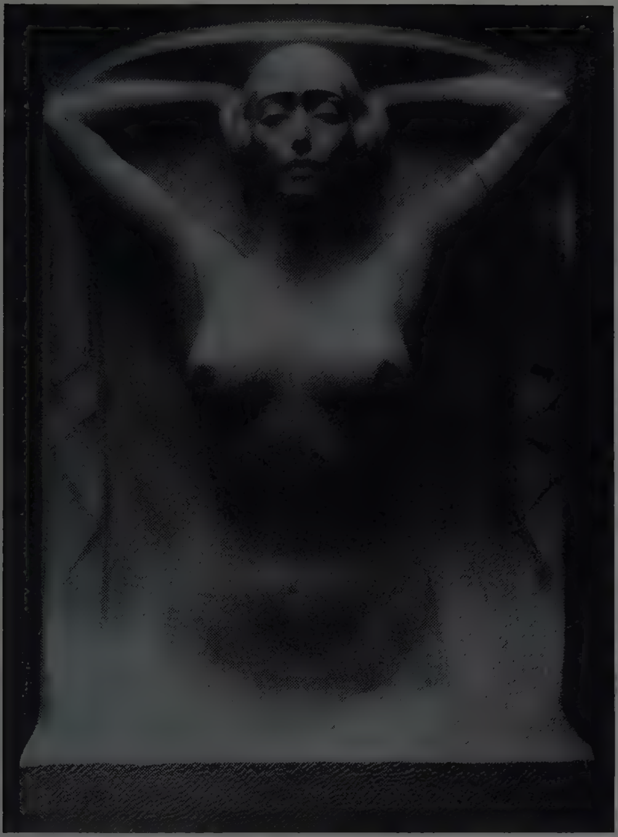
A Bear carved in coloured sandstone
for a garden at Stuttgart.
Sculptor : Rudolph Pauschinger.



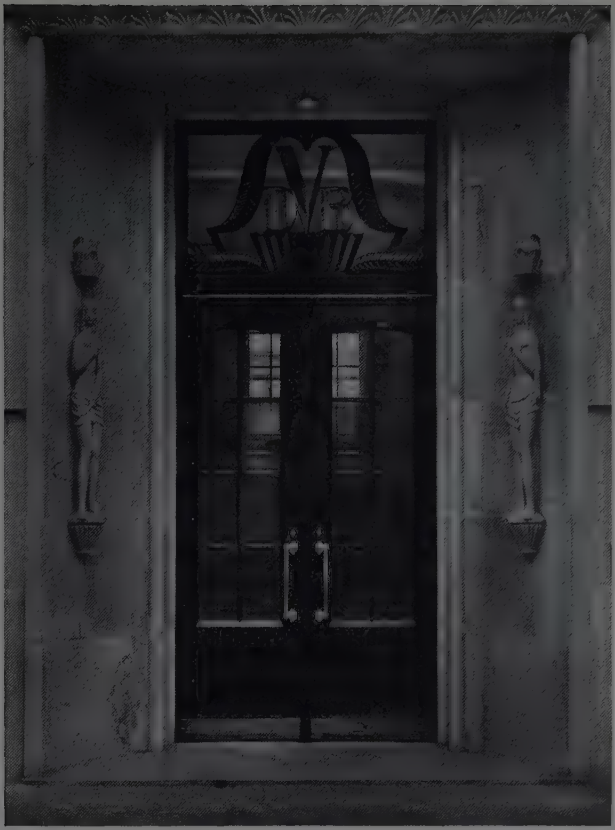
A Lion's Head in terra-cotta.
Sculptor : Rudolph Pauschinger.



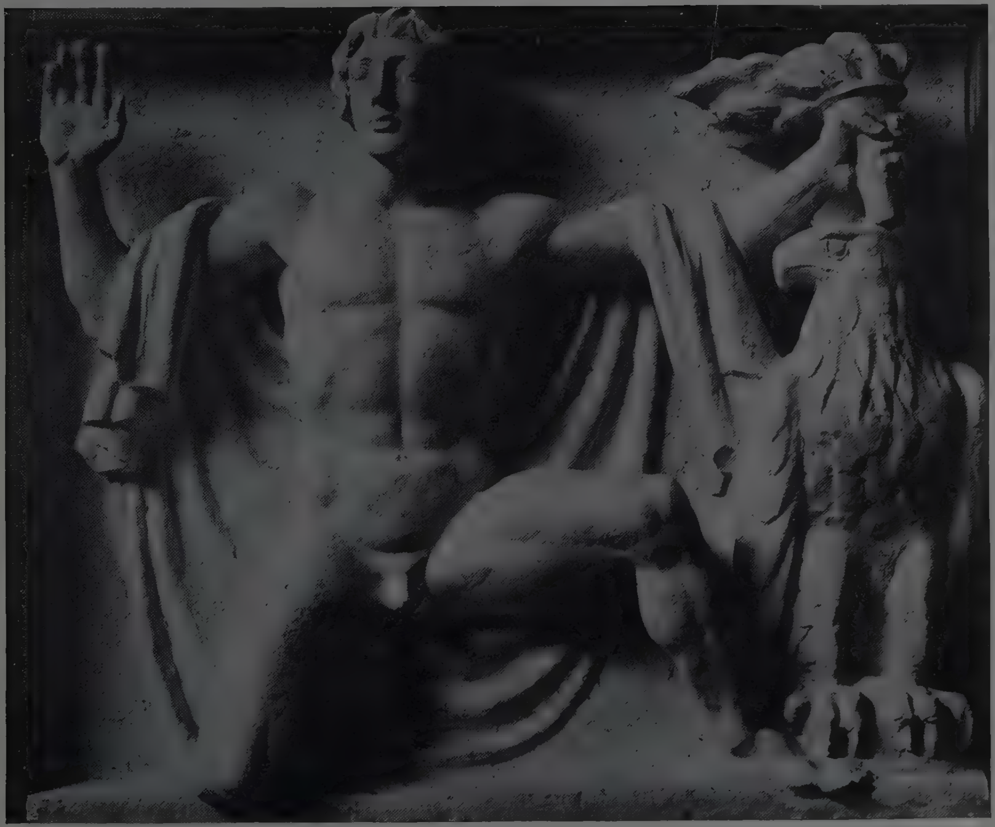
A Leopard carved in black granite.
Sculptor : Rudolph Pauschinger.



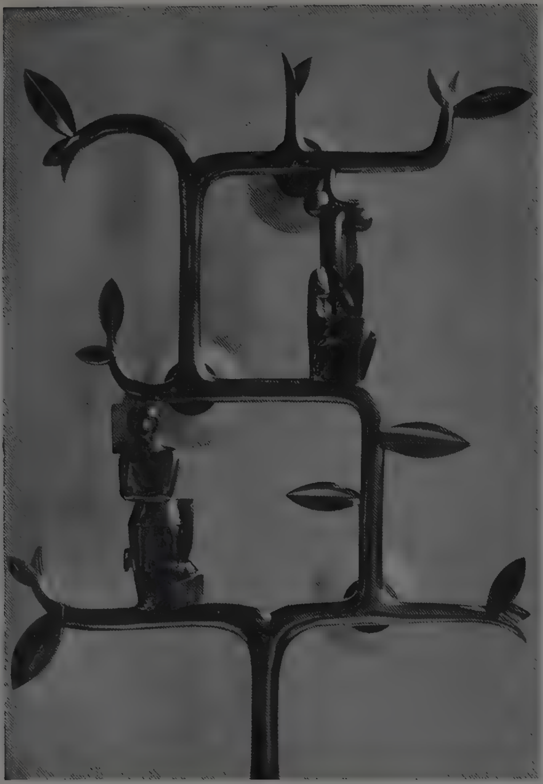
A HIGH RELIEF PANEL
in marble.
Sculptor: Fritz Behn.



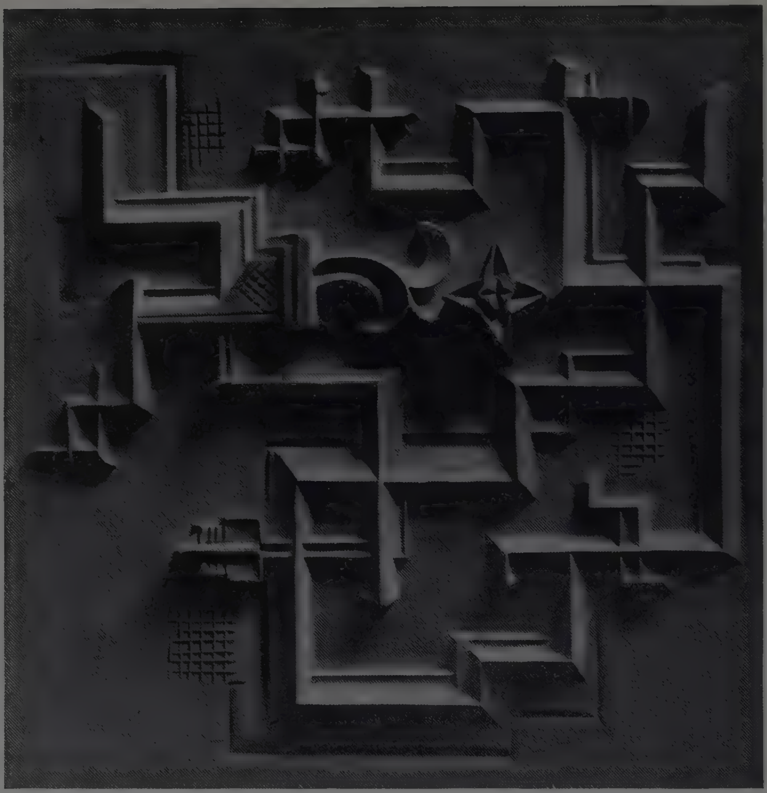
Portal figures on the entrance to the DEUTSCHER
VEREINSBANK, DARMSTADT.
Sculptor: Adam Antes.



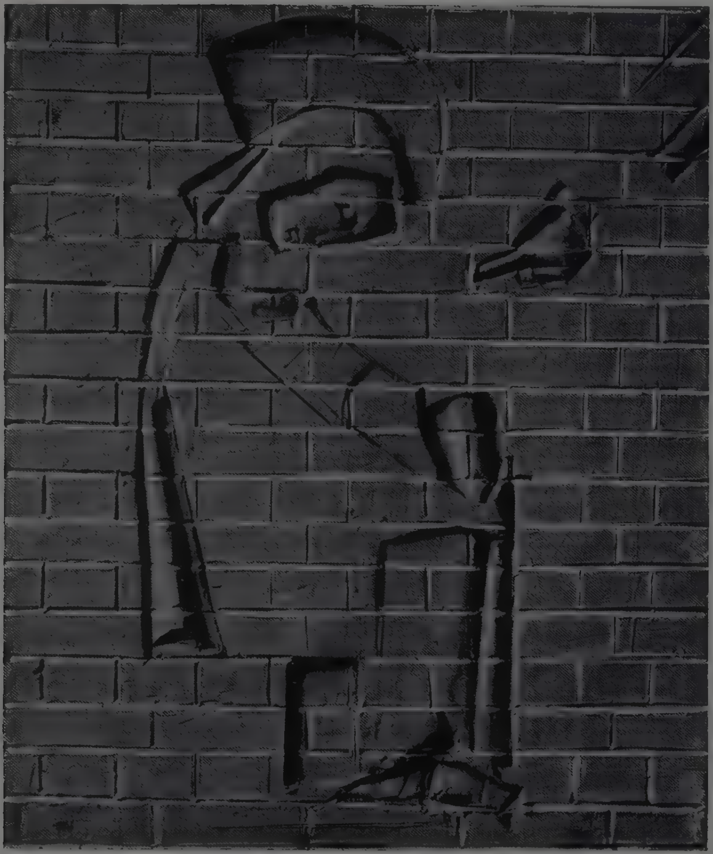
A sculptured panel on the STUDENTS' HOSTEL, MUNICH.
Sculptor: J. Wackerle.



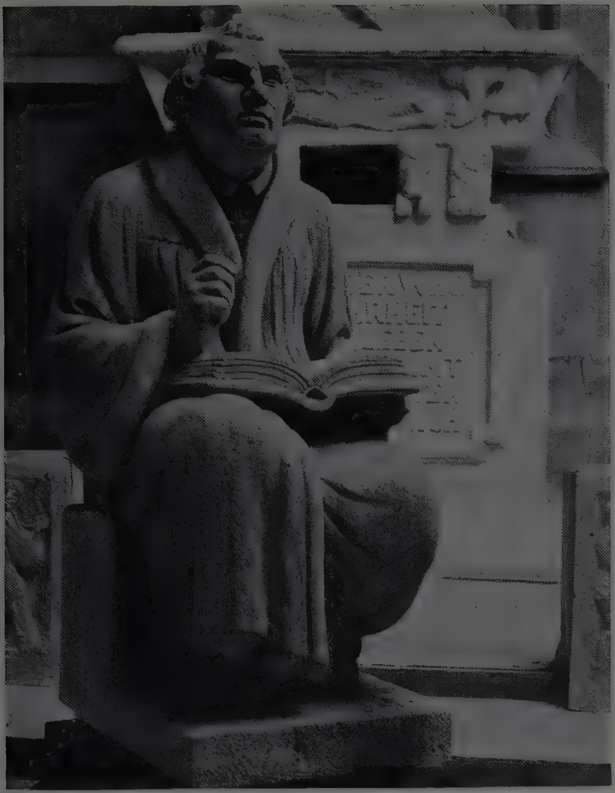
An Electric Light Fitting.
Sculptor: W. Sutkowski.



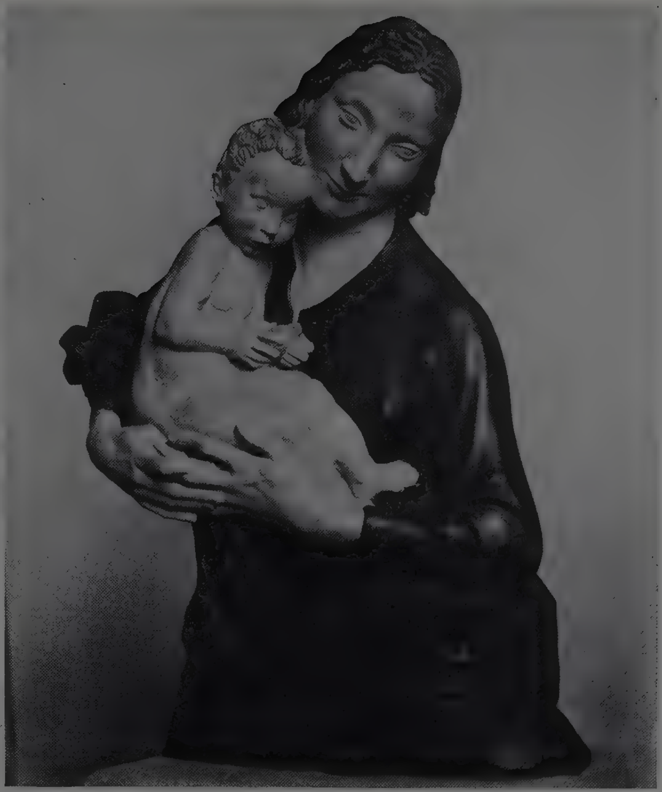
Decoration for a Fireplace.
Sculptor: Professor Otto Hitzberger.



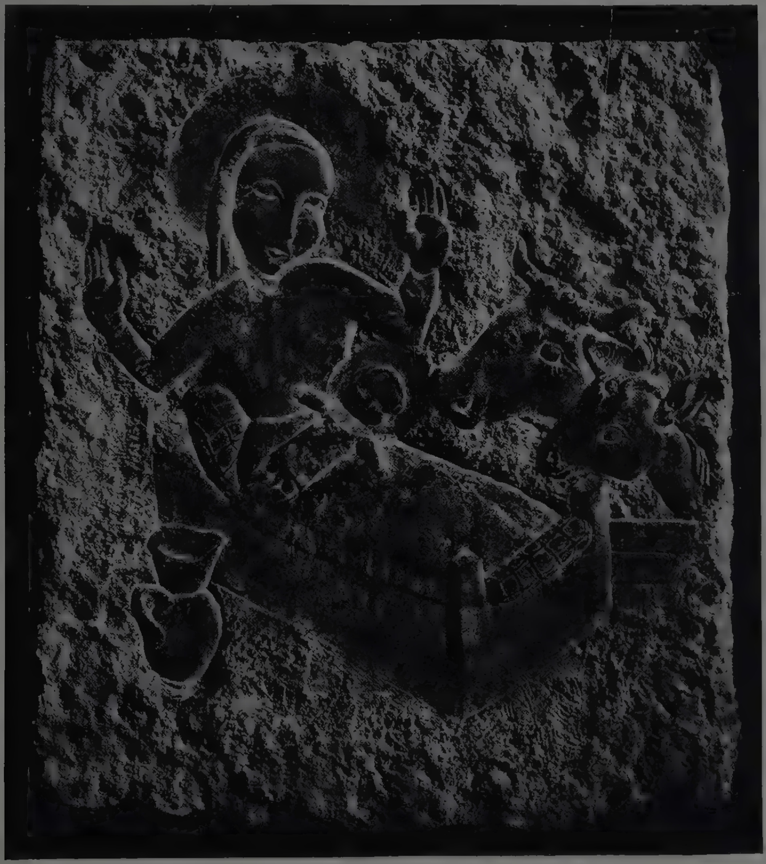
The Annunciation.
Sculptor: Karl Knappe.



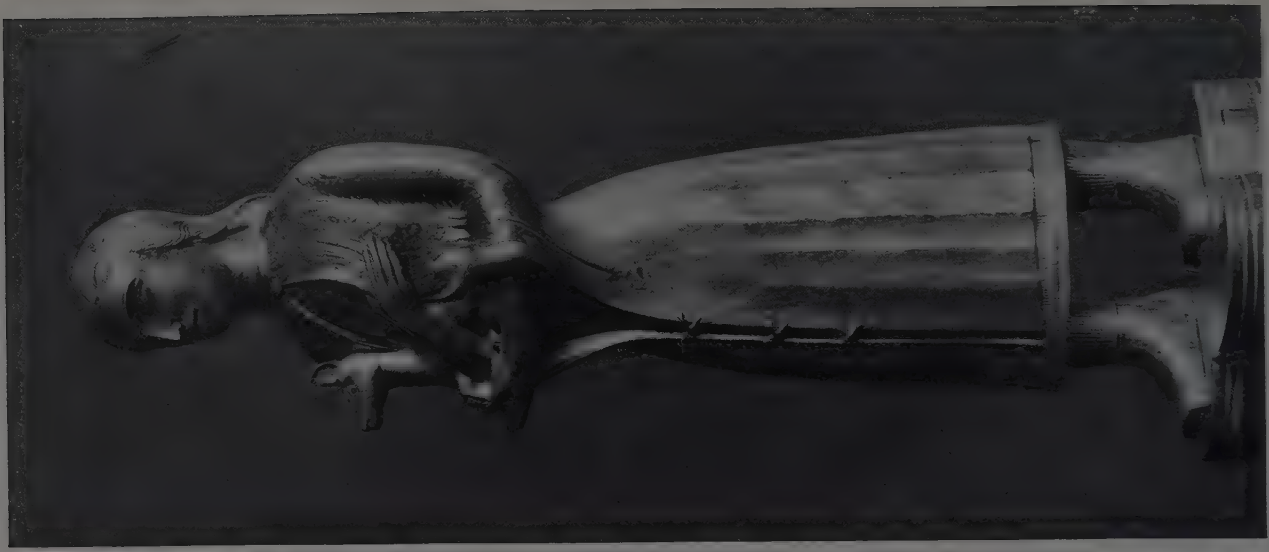
Statue of Martin Luther.
Sculptor: J. Brullmann.



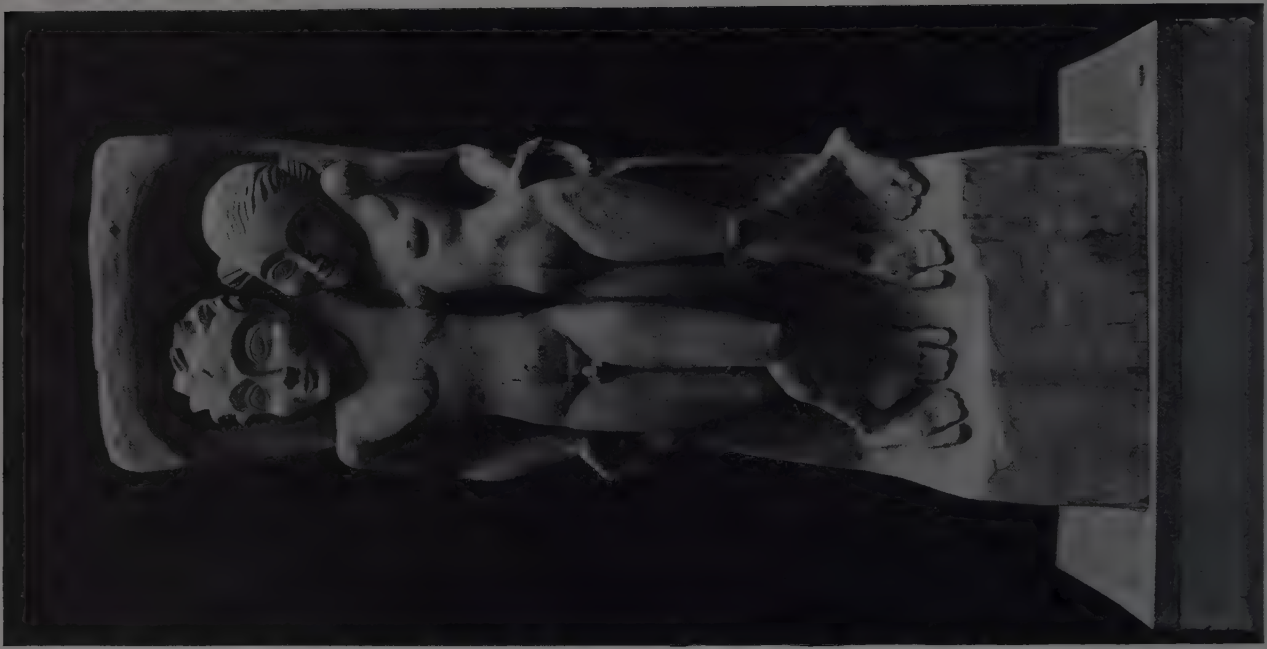
"Mother and Child," in coloured ceramic.
Sculptor: Richard Langer.



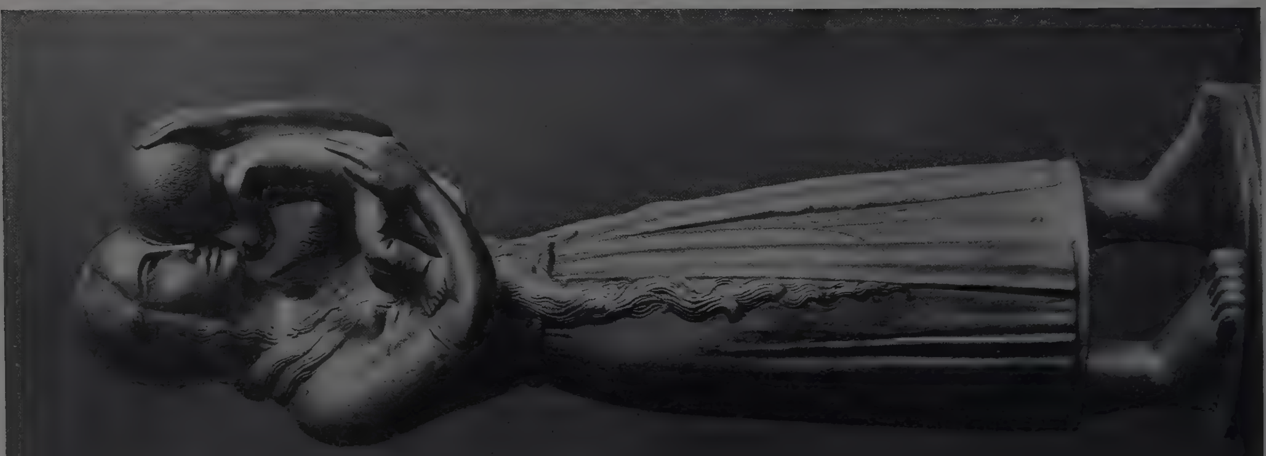
"The Birth of Christ," a carved stone panel.
Sculptor: Ernst Andreas Rauch.



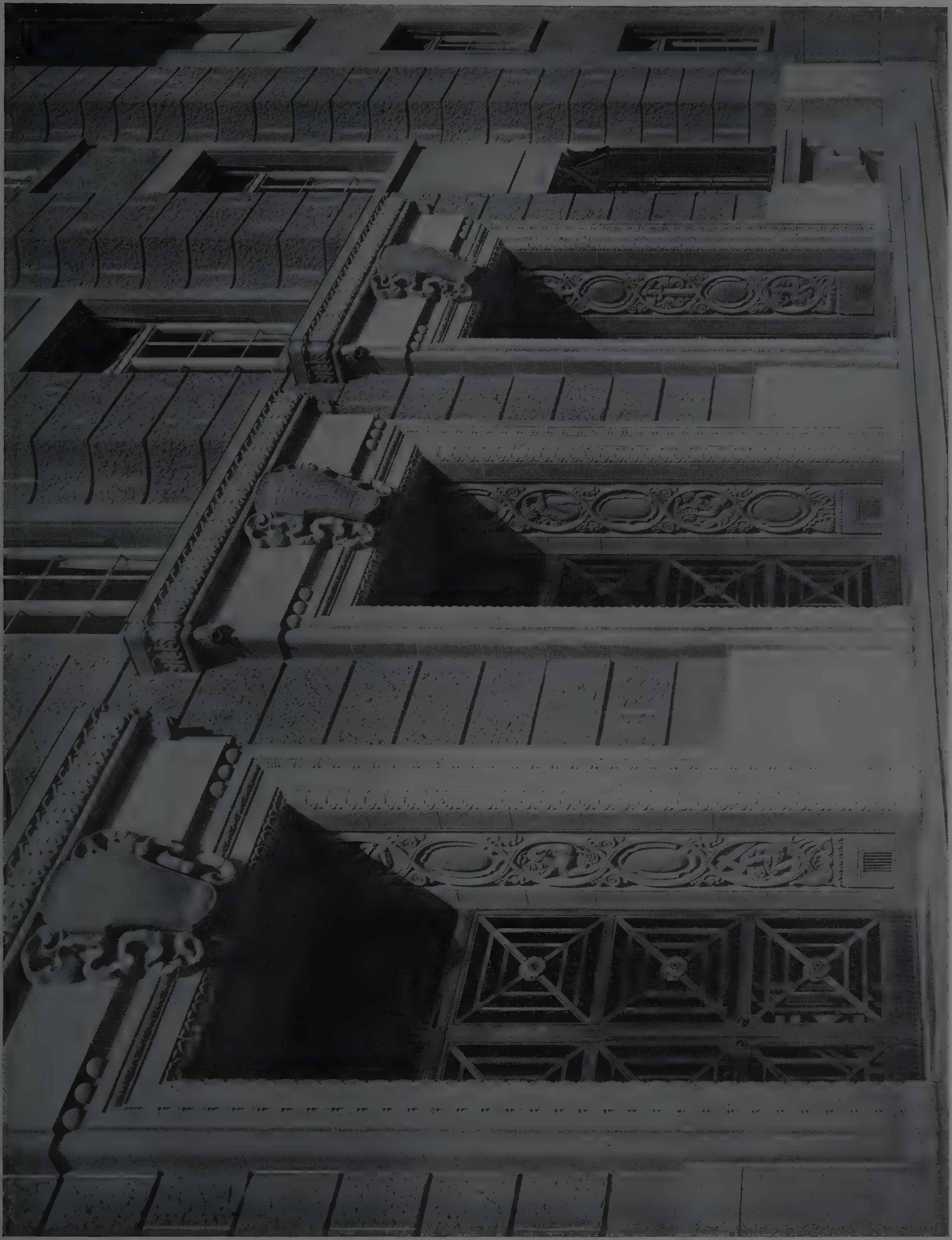
“WINTER,” a table decoration in silver.
Sculptor: Waldemar Raemisch.



A carved stairpost in wood.
Sculptor: Professor Otto Hitzberger.

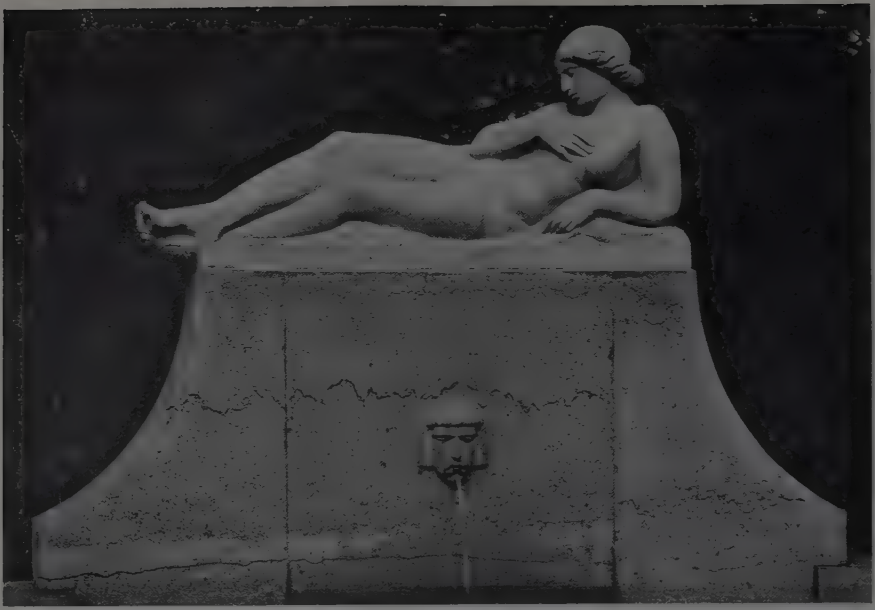


“SUMMER,” a table decoration in silver.
Sculptor: Waldemar Raemisch.



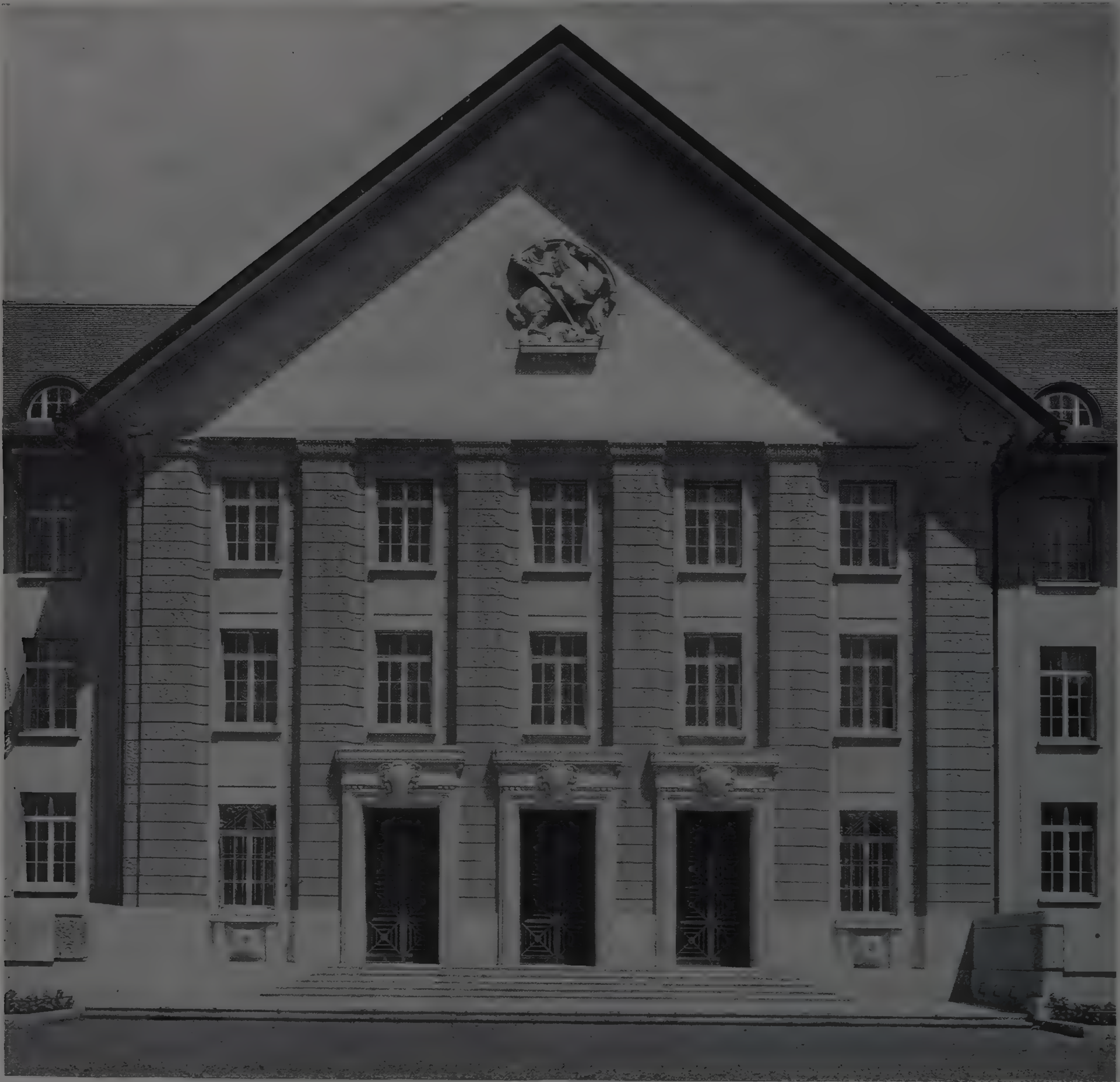
The Entrance Doors to the Law Courts, Zurich.

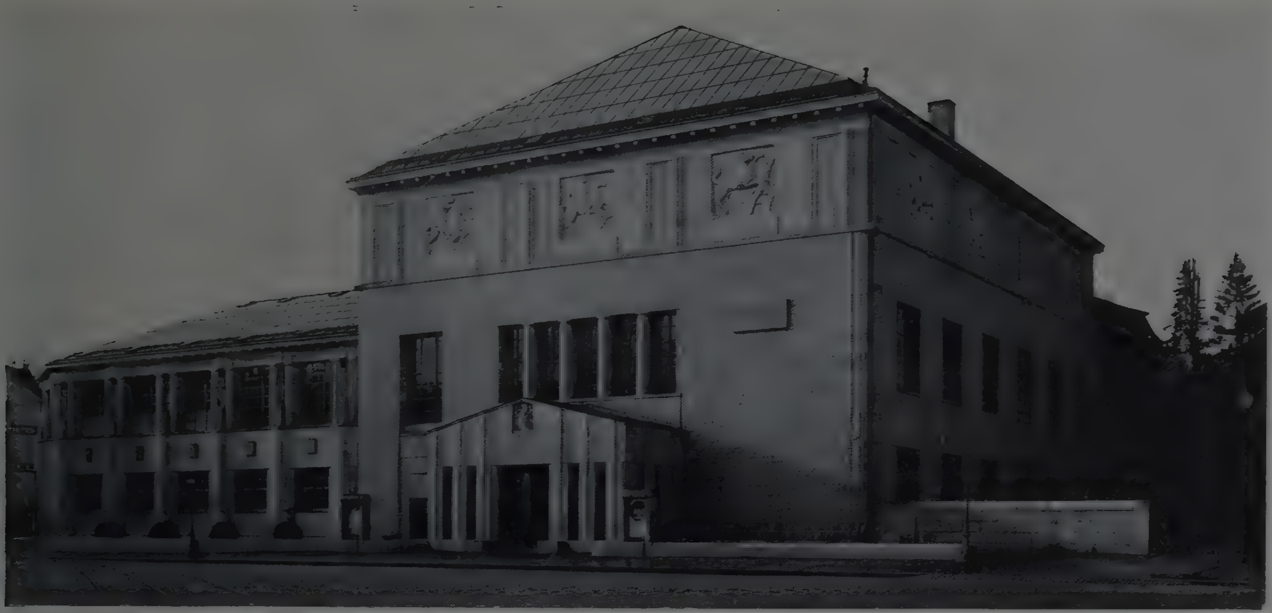
Architect: Otto Pfleghard. *Sculptor:* Hans Markwalder.



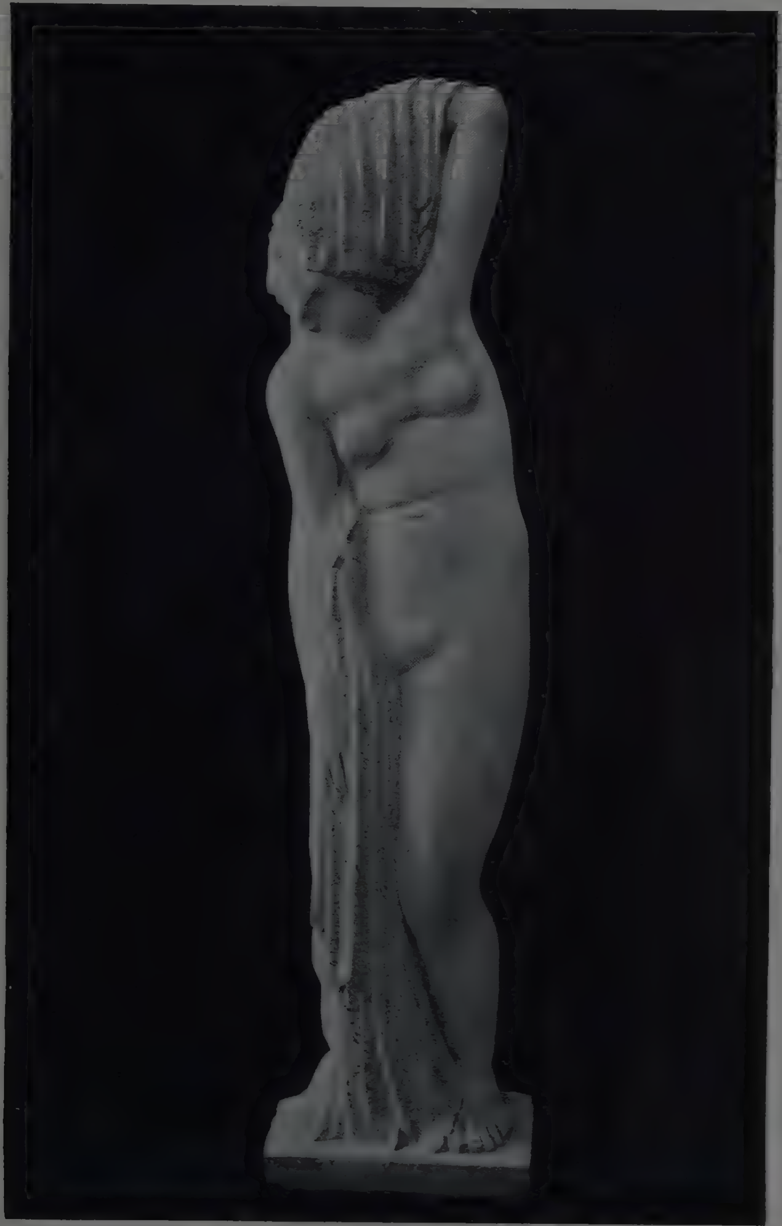
Above:
A Memorial Fountain
at Zurich.
Sculptor:
Arnold Huhnerwadel.

Below:
THE LAW COURTS,
ZURICH.
Architect:
Otto Pfleghard.
Sculptors:
Hans Markwalder
(carved ornament on
the entrance doors).
J. Brüllmann
(German)
(panel of St. George
and the Dragon).

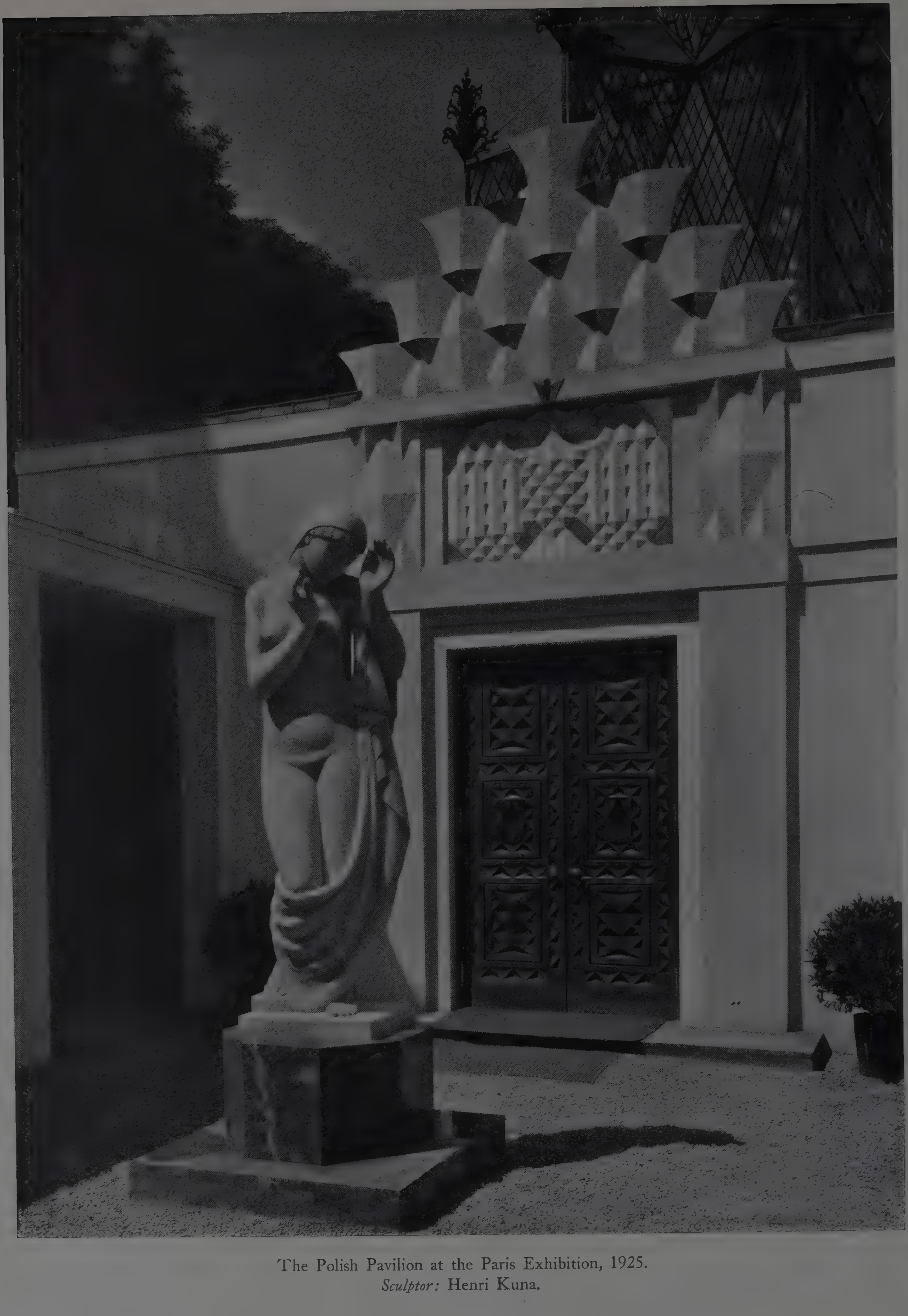




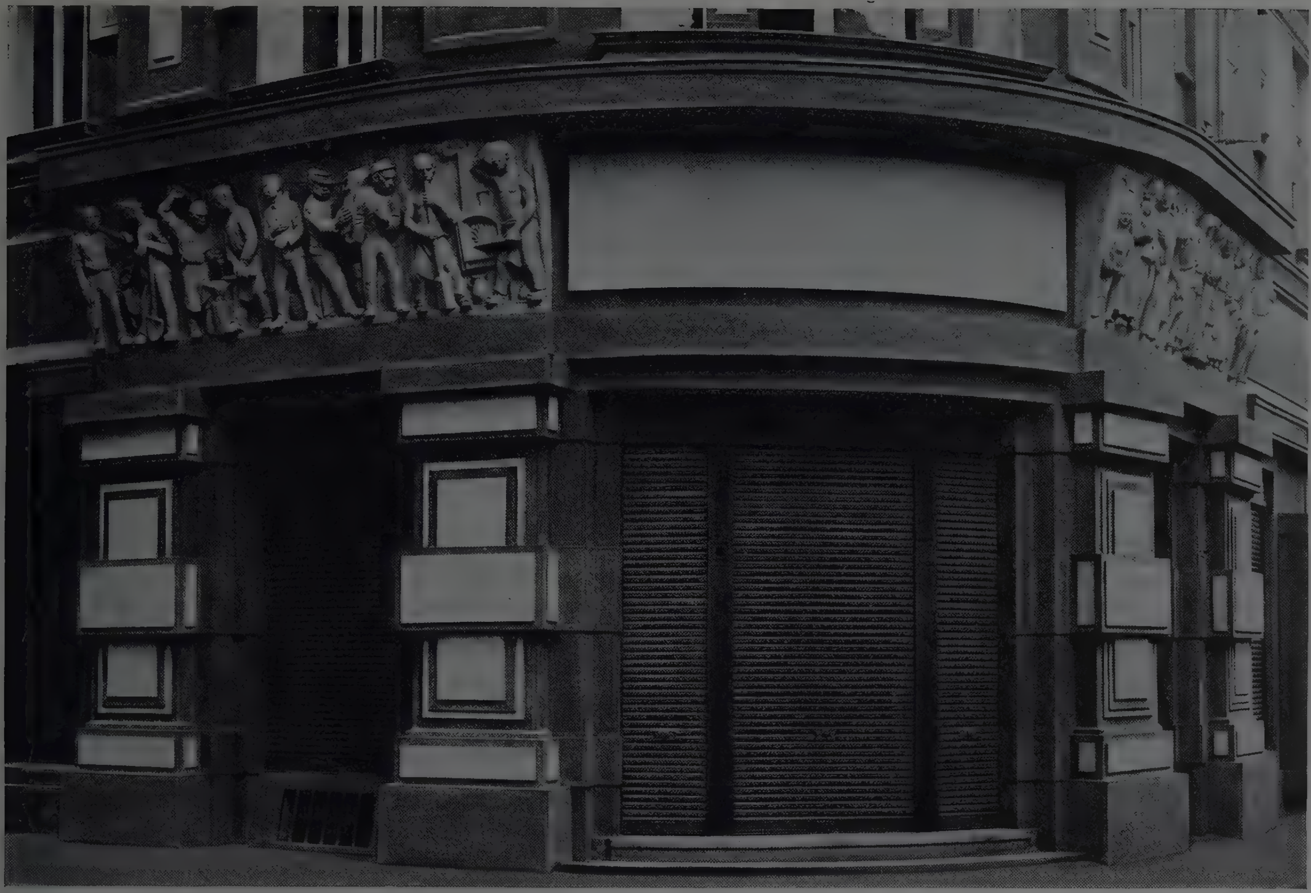
Above:
THE ART GALLERY,
ZURICH.
Architect:
Profeſsor Karl Moser.
Sculptor:
Carl Burckhardt.



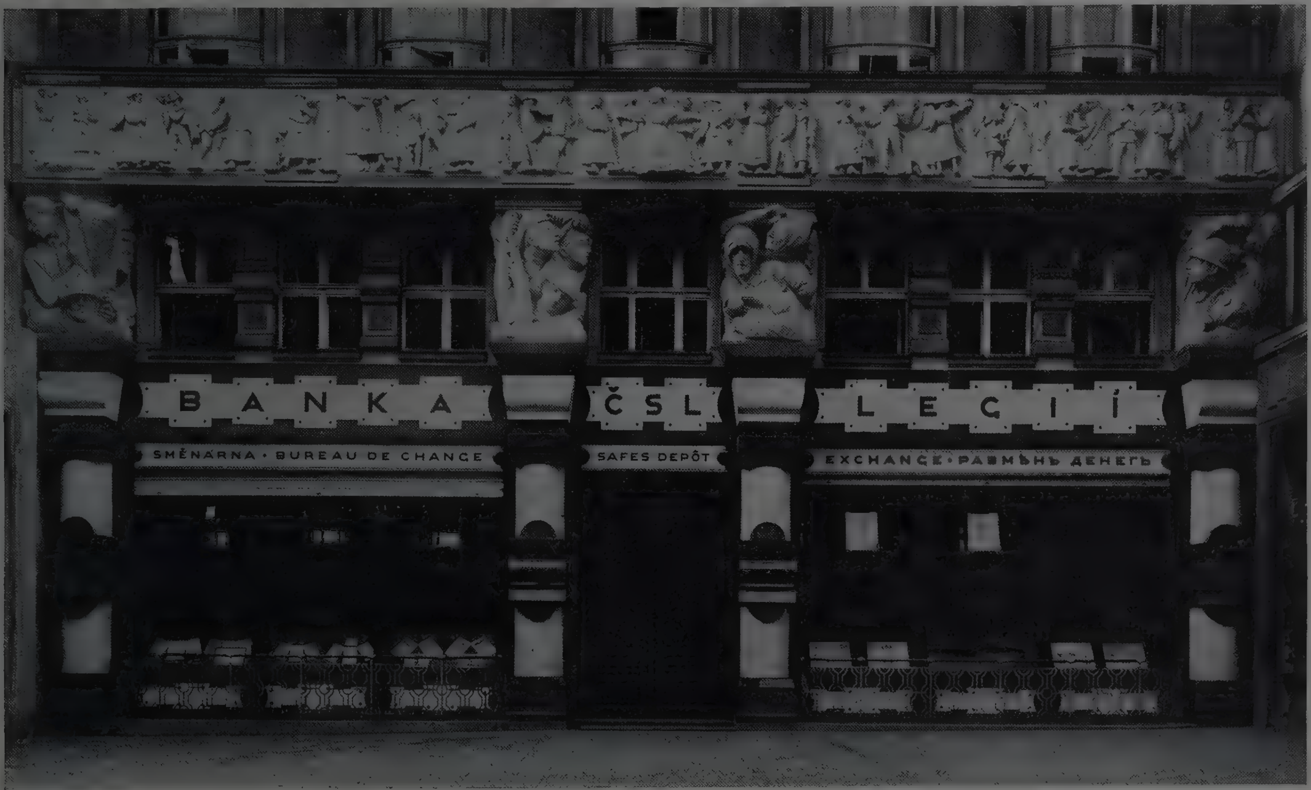
Below:
A YOUNG BASQUE
WOMAN.
Sculptor:
George Clement de
Swiecinſki.



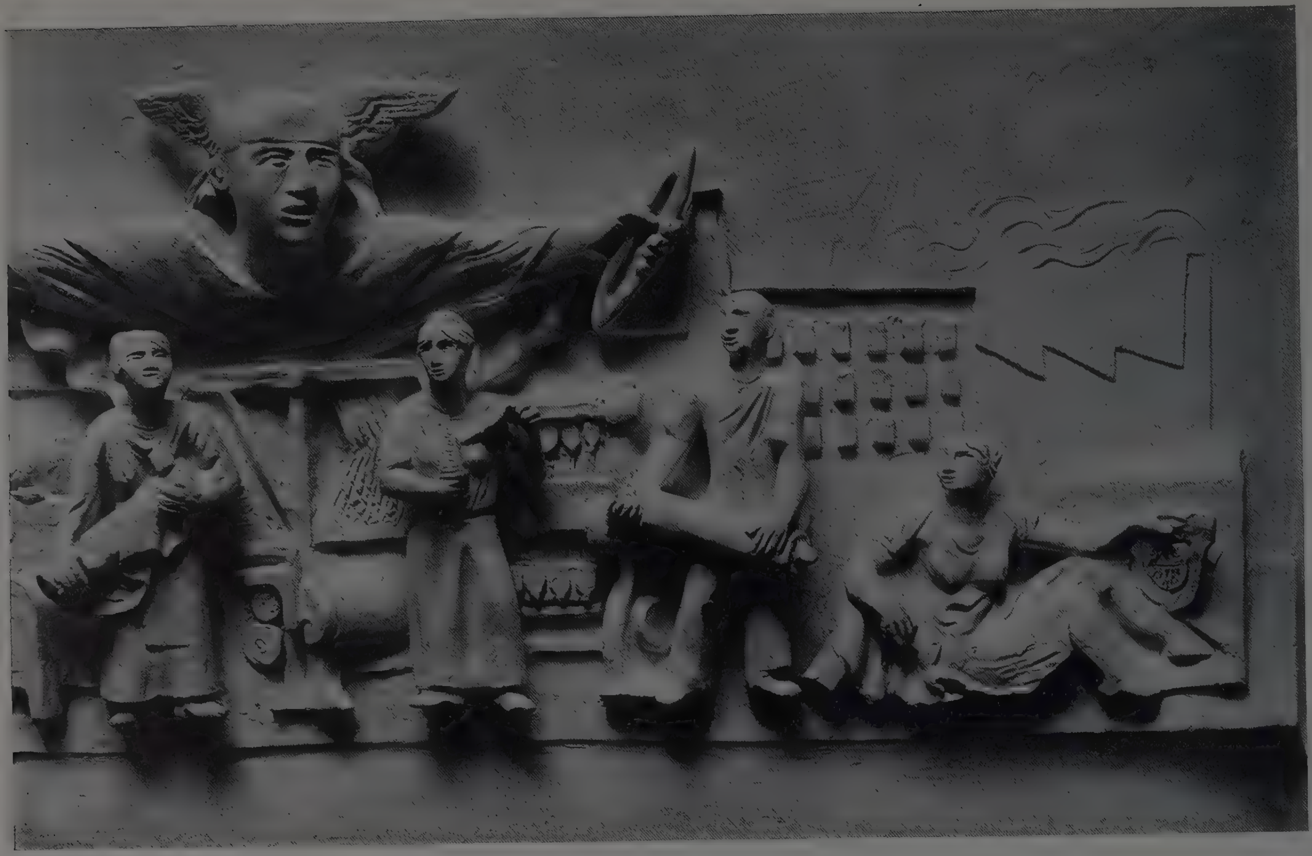
The Polish Pavilion at the Paris Exhibition, 1925.
Sculptor: Henri Kuna.



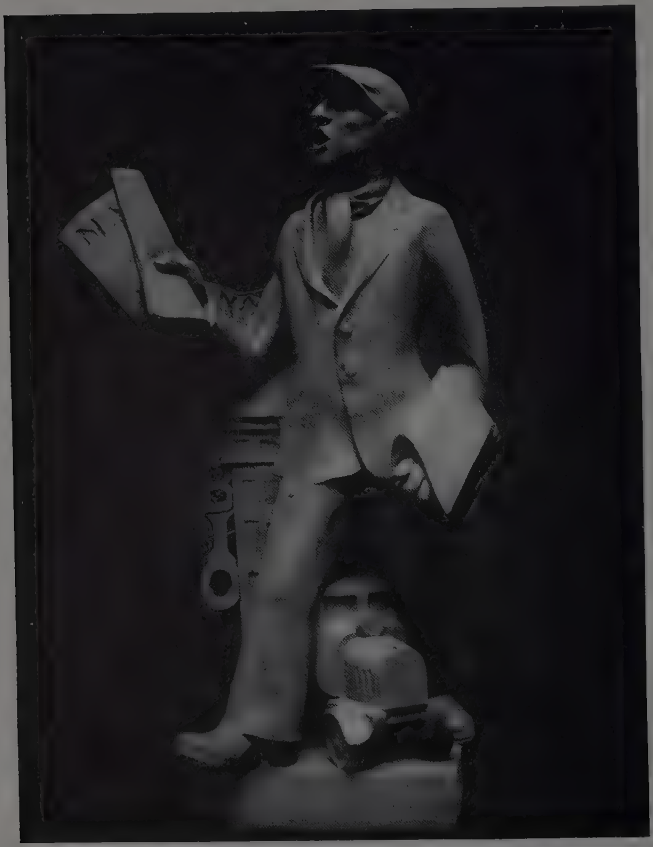
The entrance to a Bank Building at Prague. *Architect:* Professor J. Gocar. *Sculptor:* Otto Gutfreund.


BANKA
ČSL
LEGIÍ
SMĚNÁRNA · BUREAU DE CHANGE
SAFES DEPÔT
EXCHANGE · РАЗМѢНЪ ДЕНЕГЪ

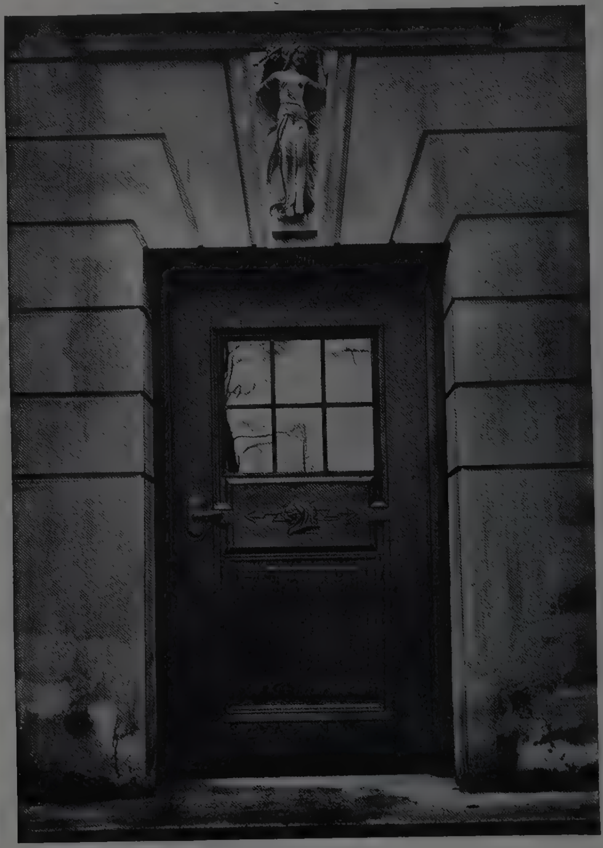
The entrance to a Bank Building at Prague.
Sculptors: Otto Gutfreund and Jan Stursa.



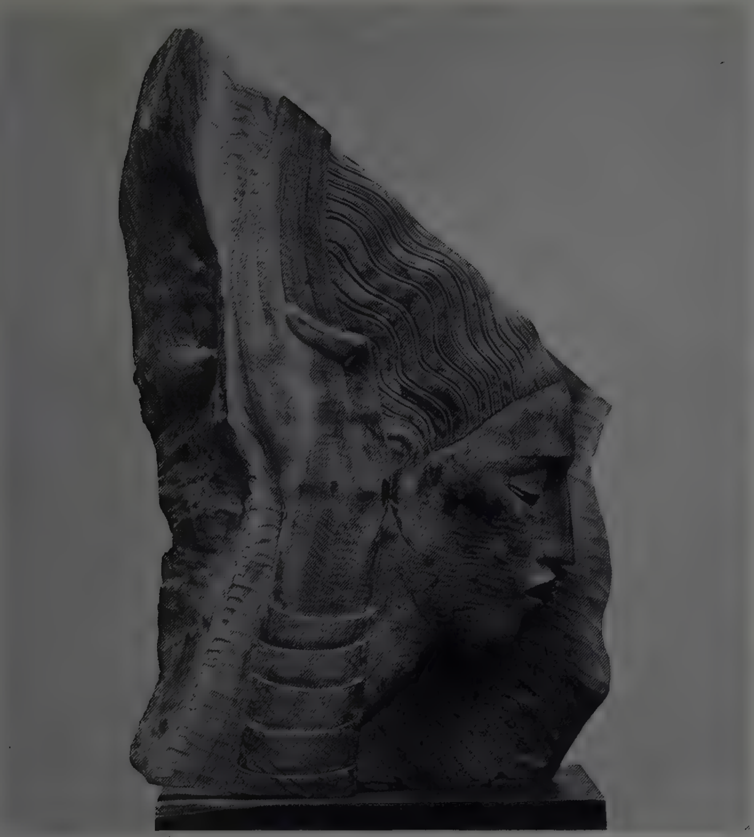
A panel on the CHAMBER OF COMMERCE, HRADEC KRALOVE.
Sculptor: Karel Dvorak.



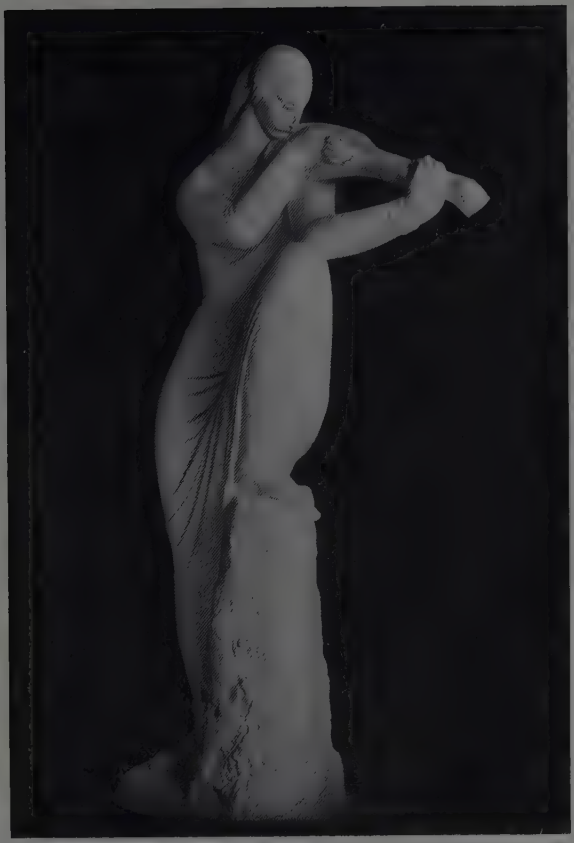
A figure from the entrance to a Commercial School at Prague.
Sculptor: Karel Dvorak.



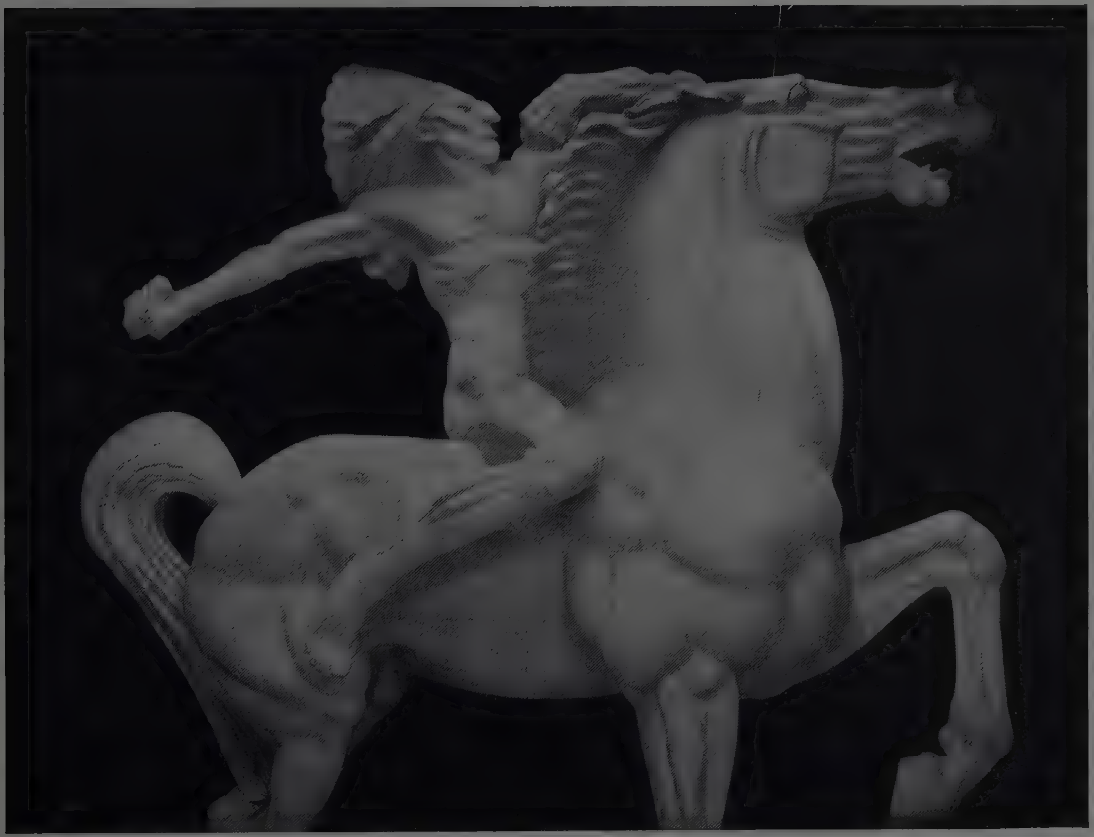
The garden entrance to HRADCANY CASTLE, PRAGUE.
Sculptor: Jan Stursa.



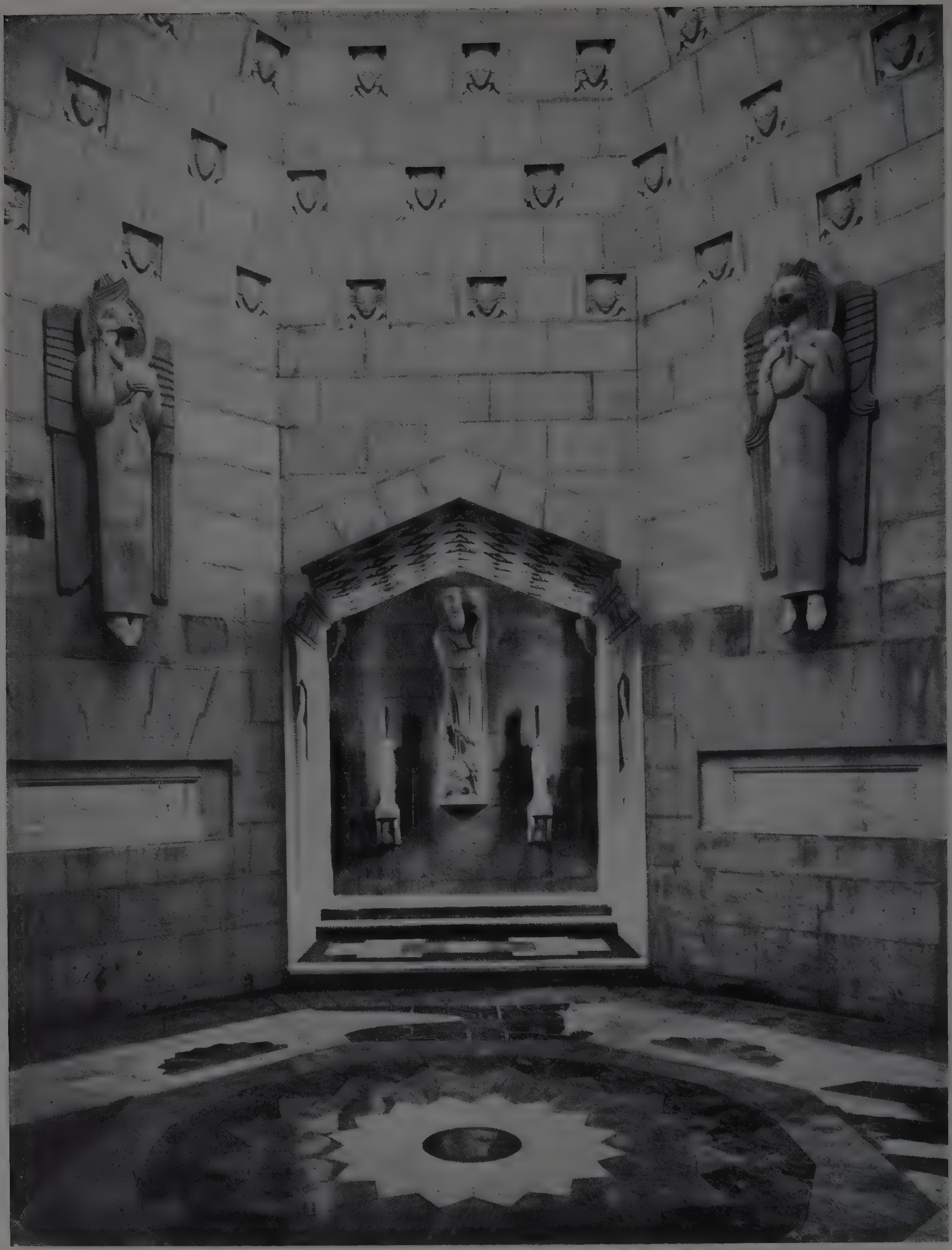
Head of an Angel.
Sculptor : Ivan Mestrovic.



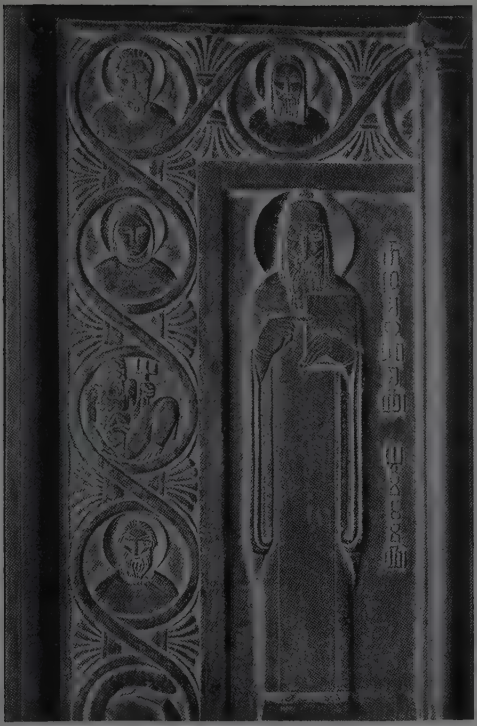
A Girl Playing.
Sculptor: Ivan Mestrovic.



An Equestrian Indian.
Sculptor: Ivan Mestrovic.

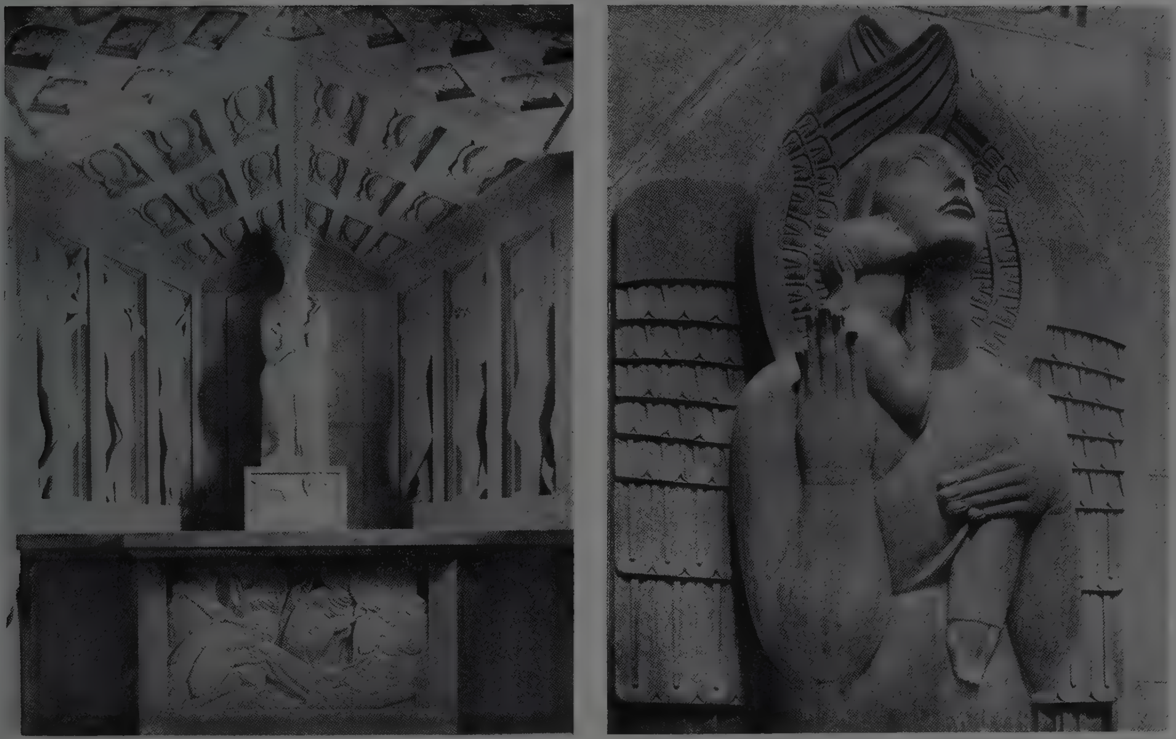


The Chapel of St. Rochus in the Mortuary Chapel at Ragusa.
Sculptor: Ivan Meštrović.

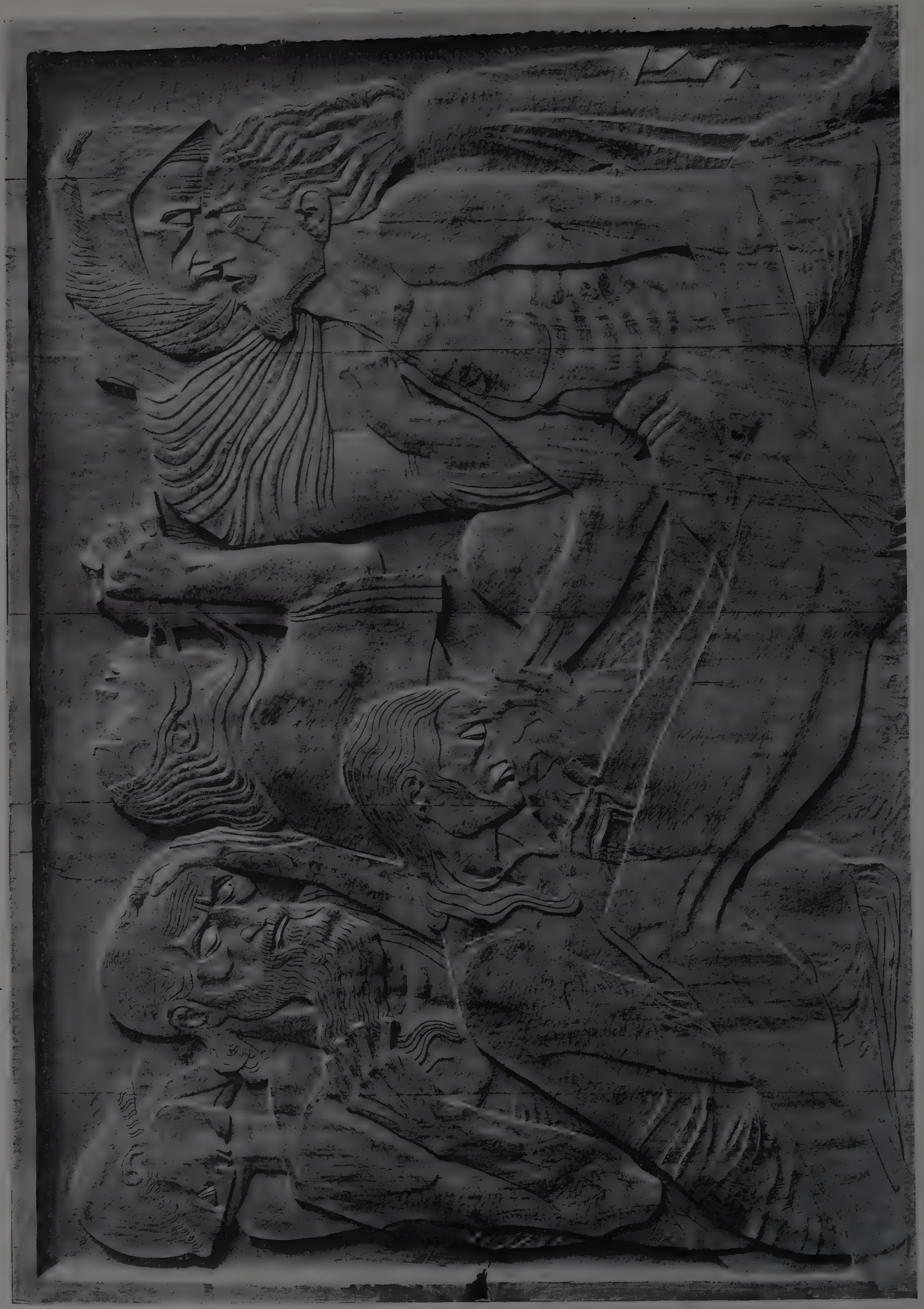


Above:
A detail of a
Bronze Door.

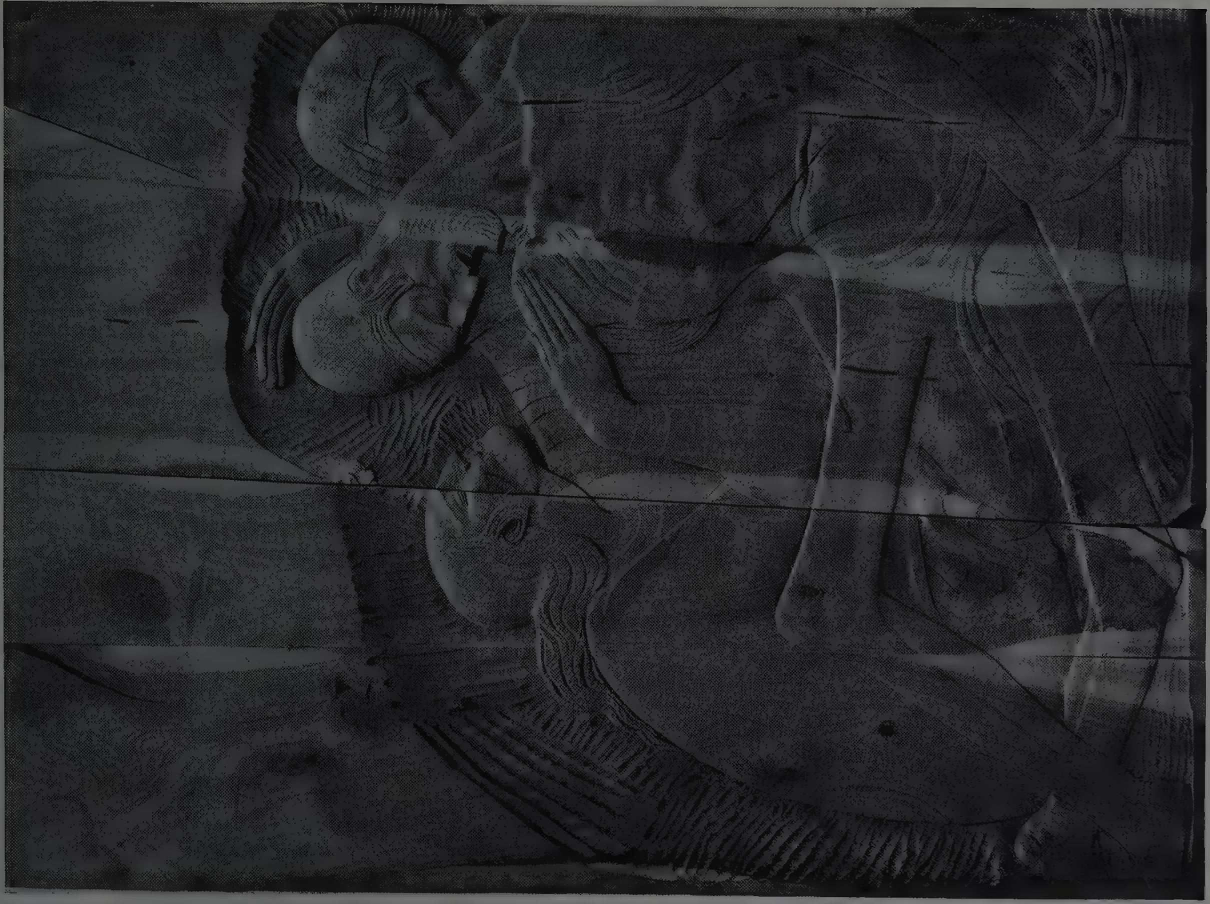
Below (Left):
The High Altar.
(Right):
Detail of Angel and Child.



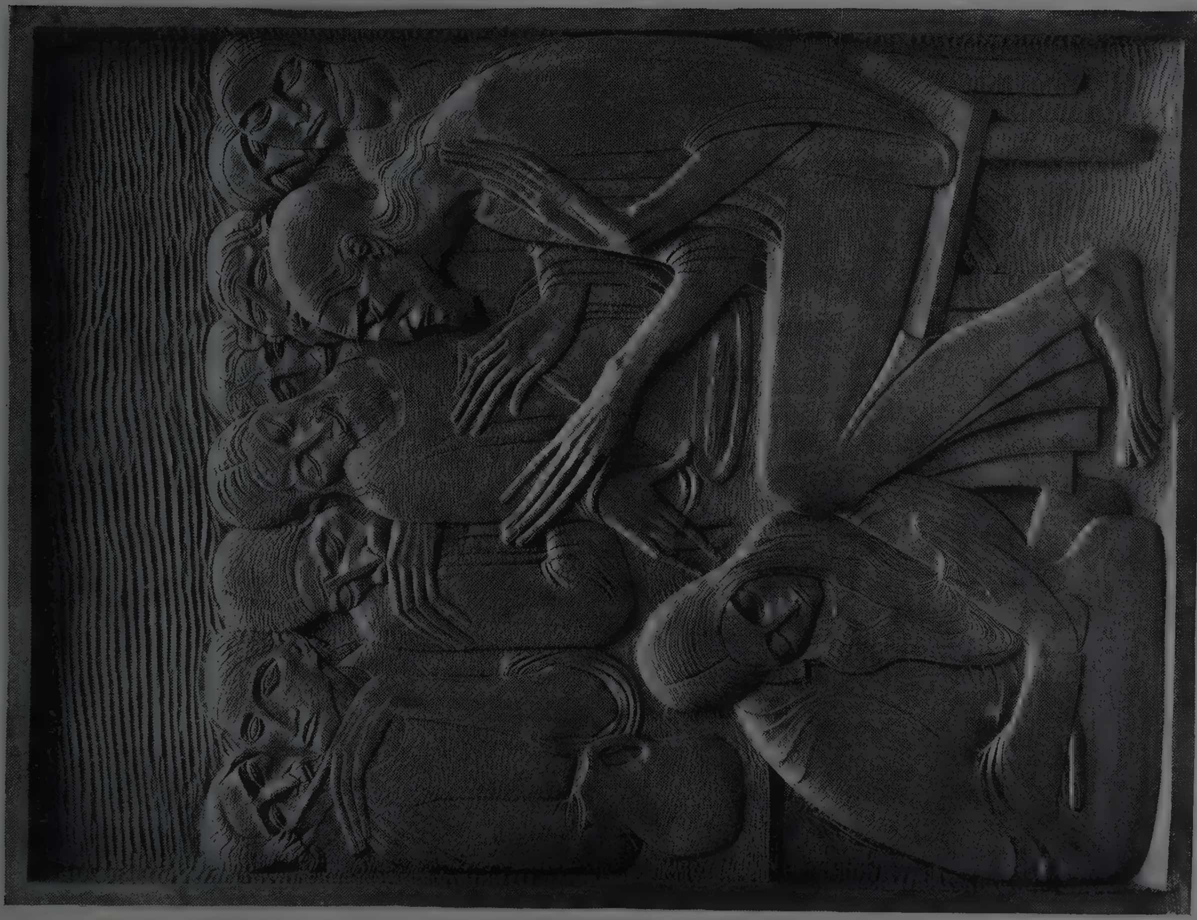
Mortuary Chapel, Ragusa.
Sculptor: Ivan Mestrovic.



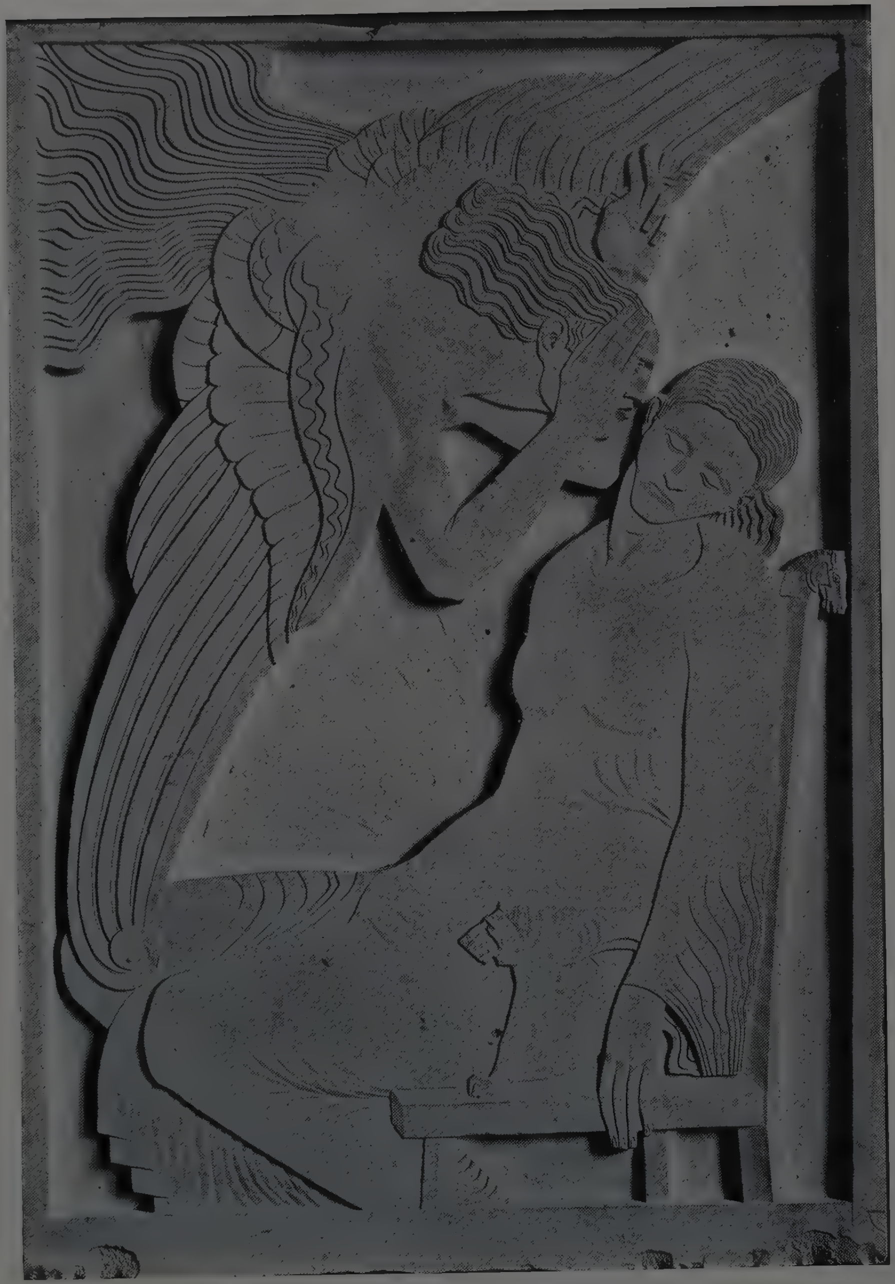
THE DEPOSITION.
Sculptor: Ivan Mestrovic.



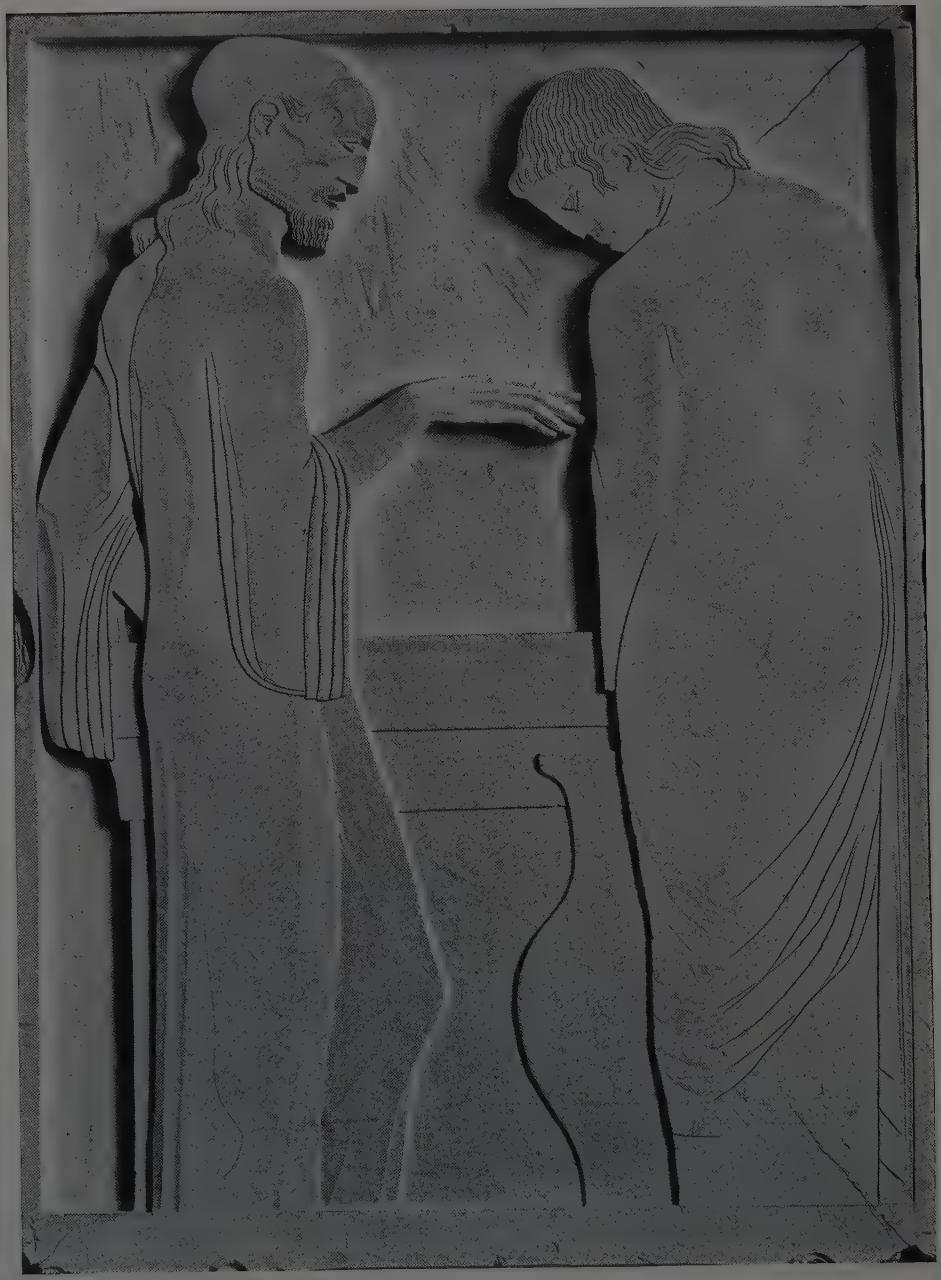
The Deposition (unfinished).
Sculptor: Ivan Mestrovic.



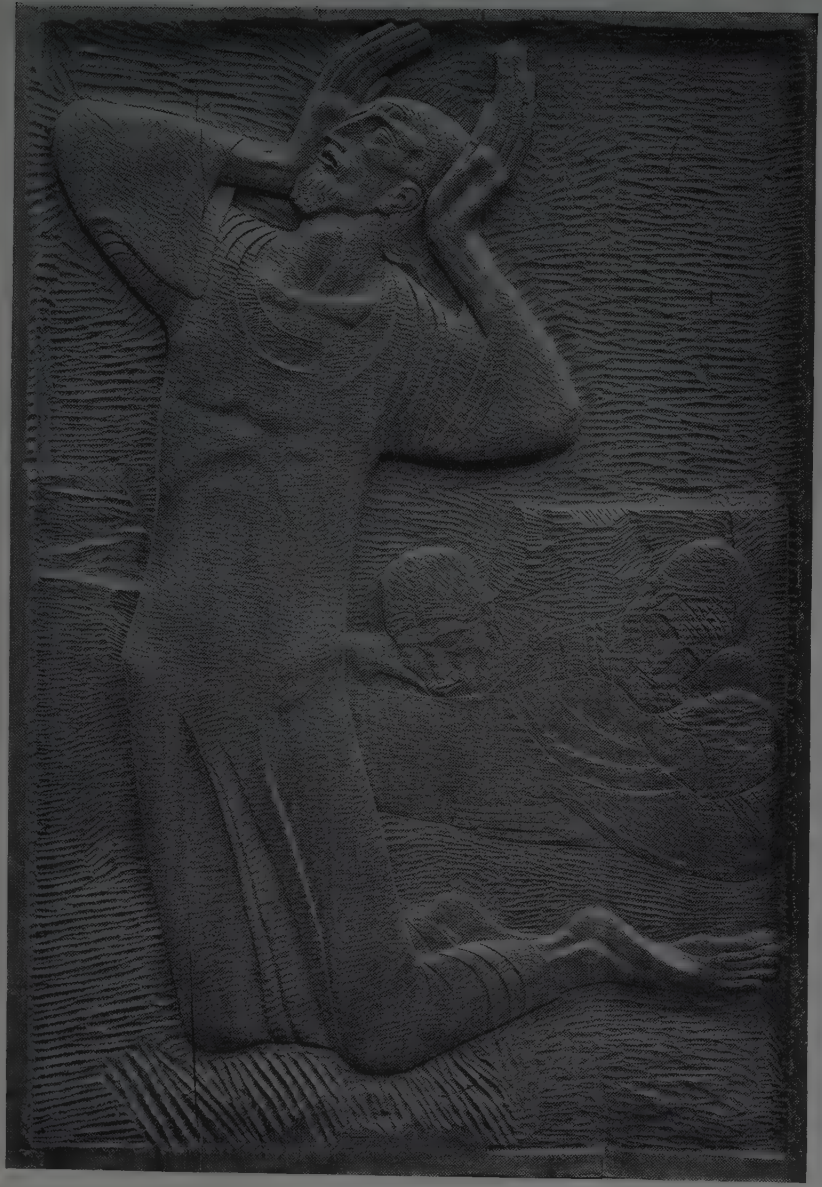
Christ and the Magdalen.
Sculptor: Ivan Mestrovic.



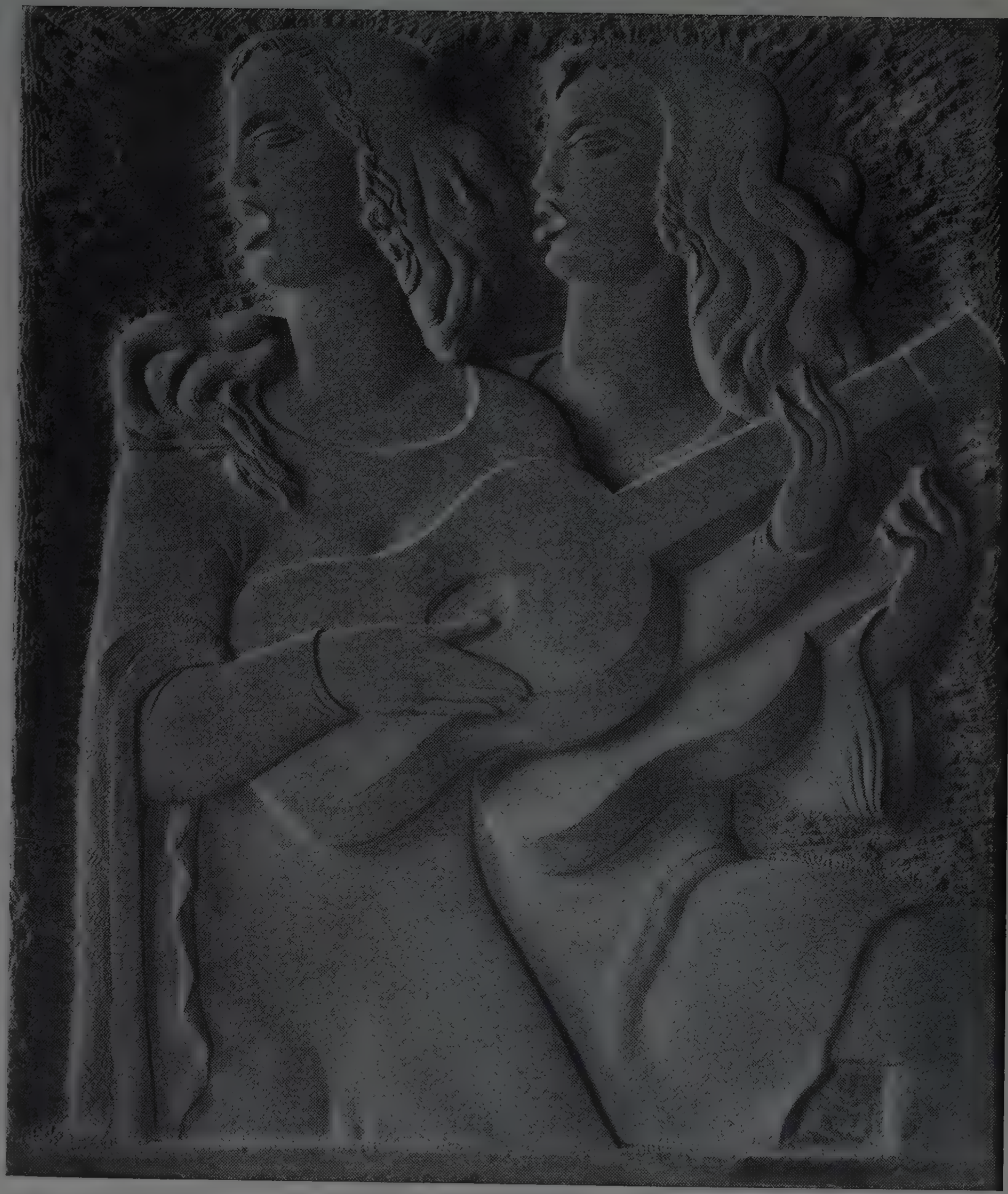
"THE ANNUNCIATION" (plaster model).
Sculptor: Ivan Mestrovic.



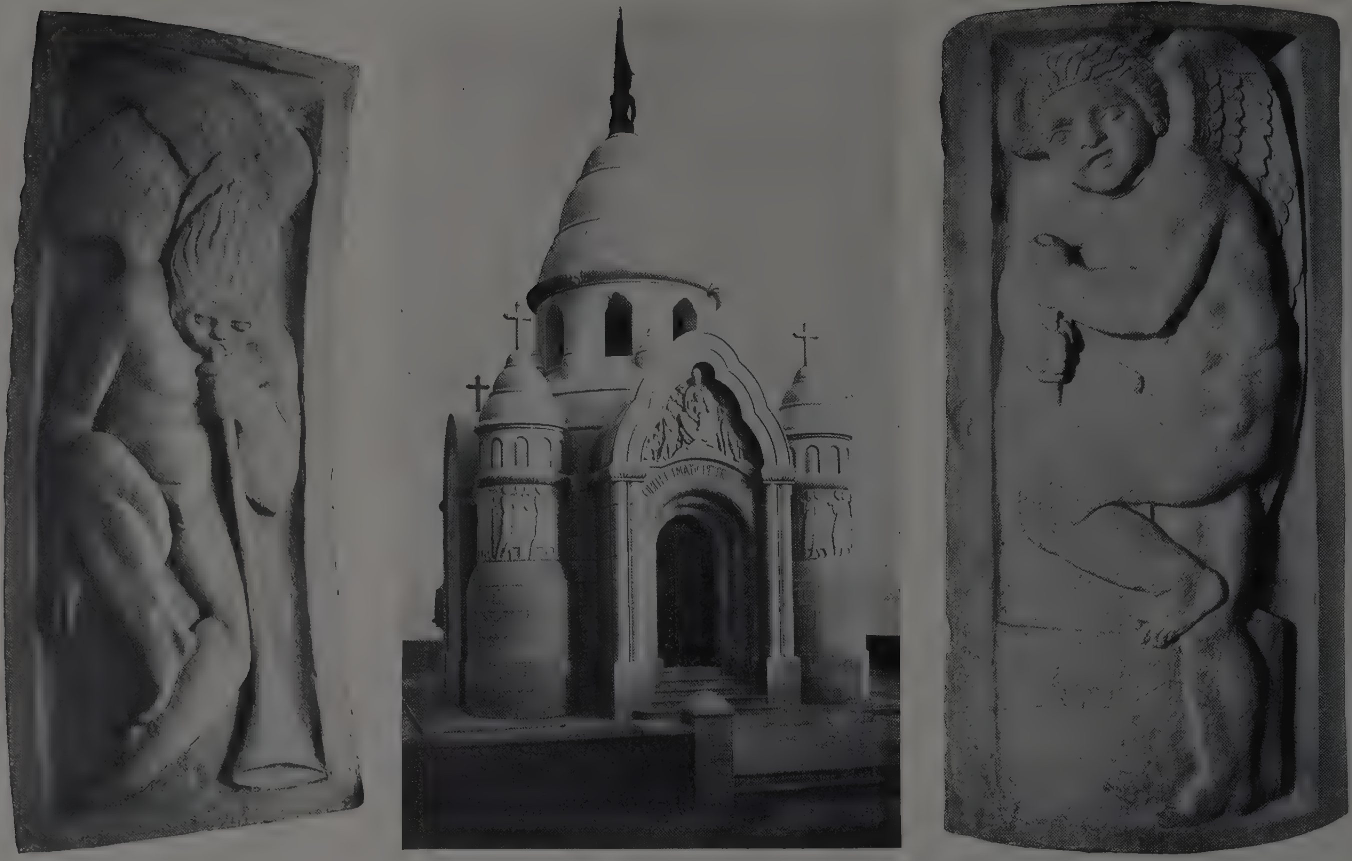
CHRIST AND THE WOMAN OF SAMARIA.
Sculptor: Ivan Mestrovic.



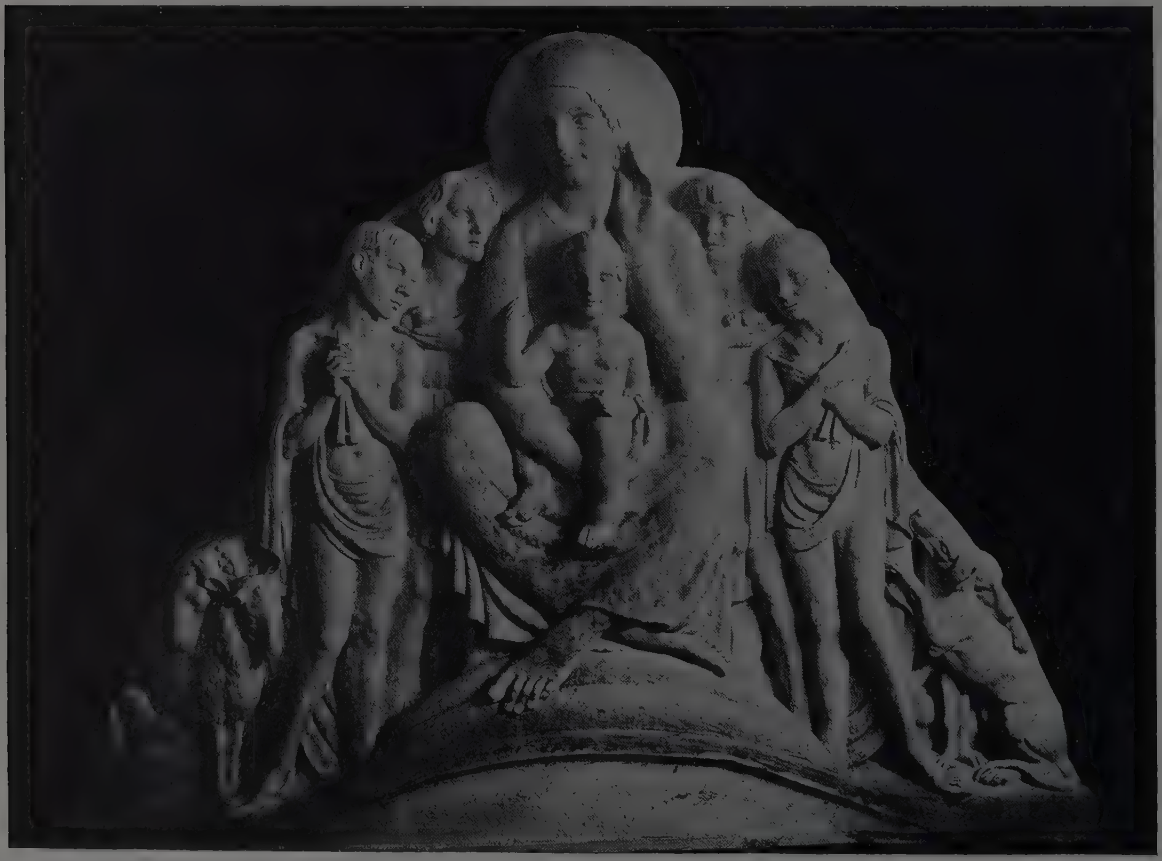
Christ on the Mount of Olives.
Sculptor: Ivan Mestrovic.



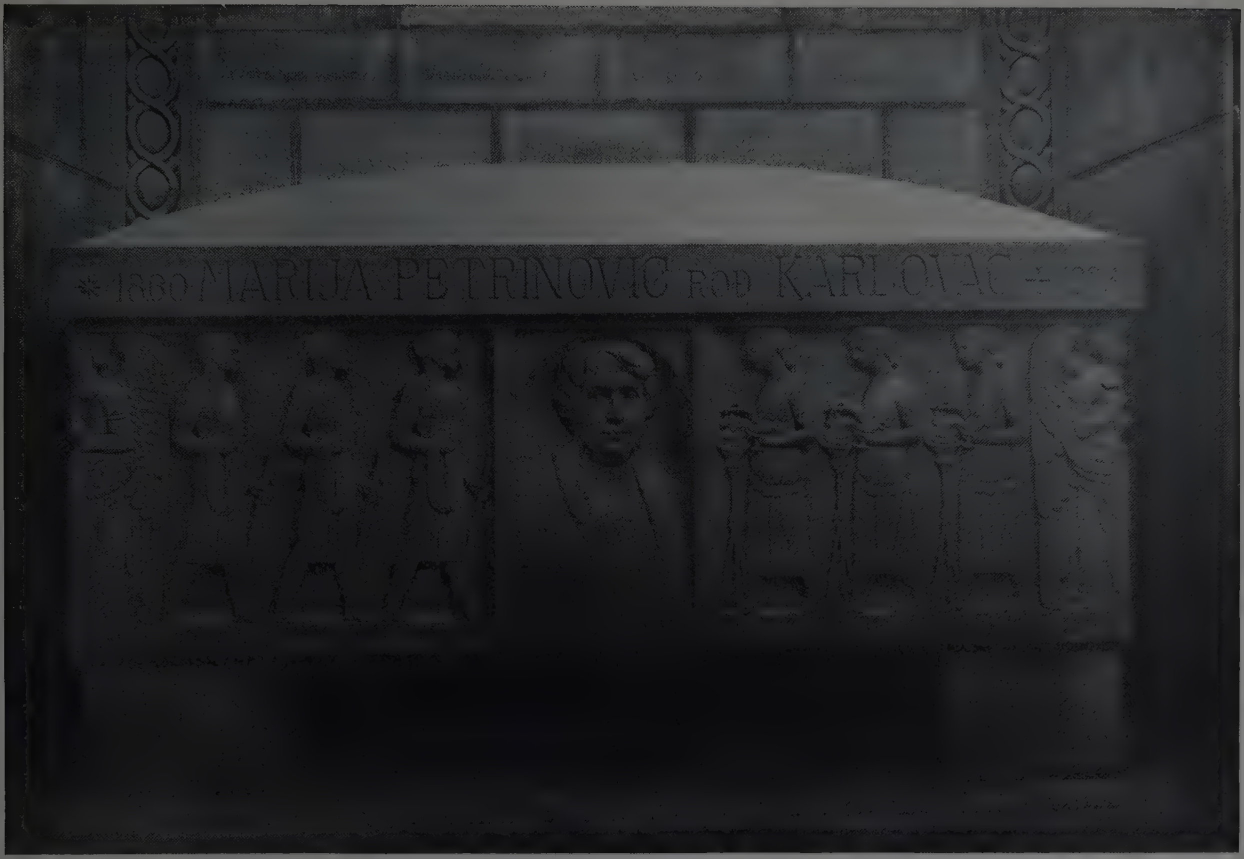
“Melody.”
Sculptor: A. Augustincic.



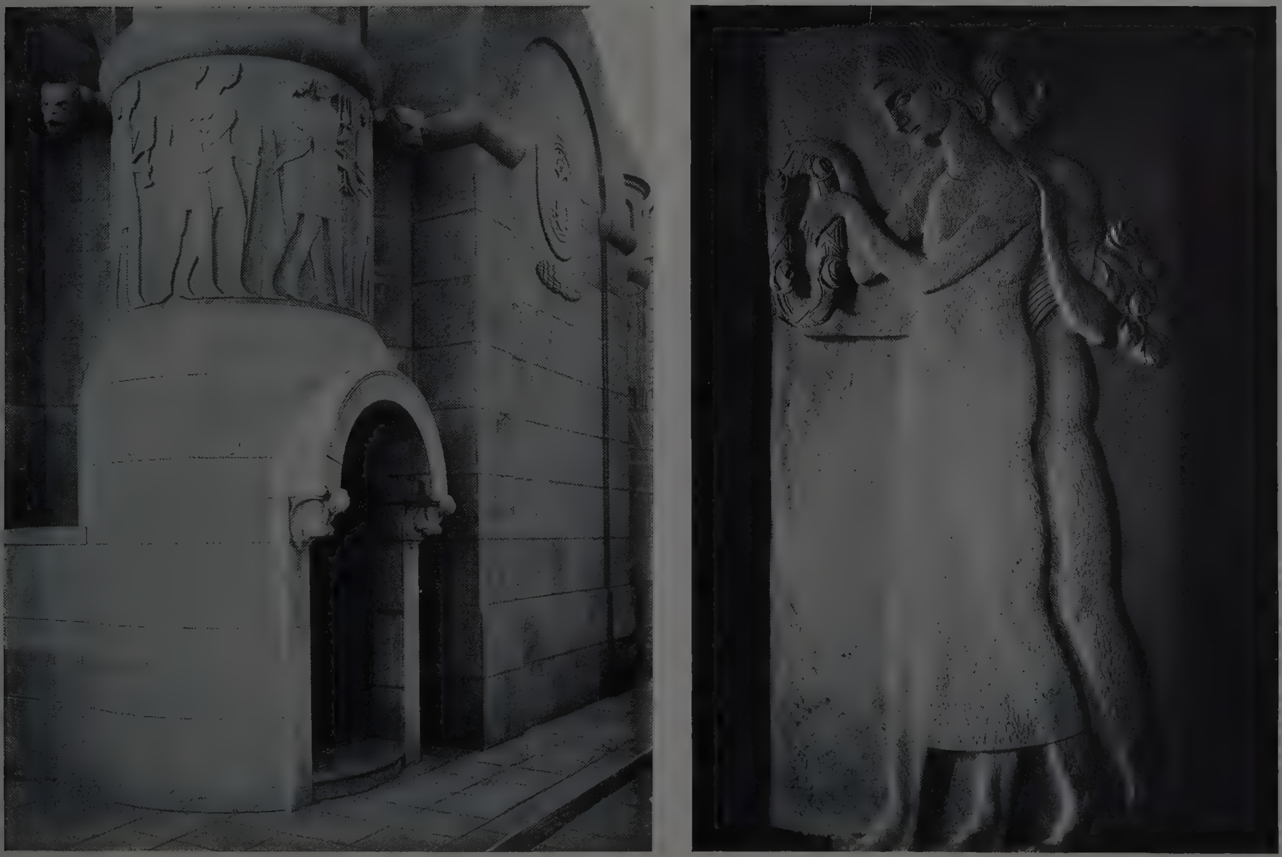
A MONUMENT IN BRAZZA, DALMATIA. *Sculptor:* Toma Rosandic.
Centre: A general view. *Left and Right:* Details round the door.



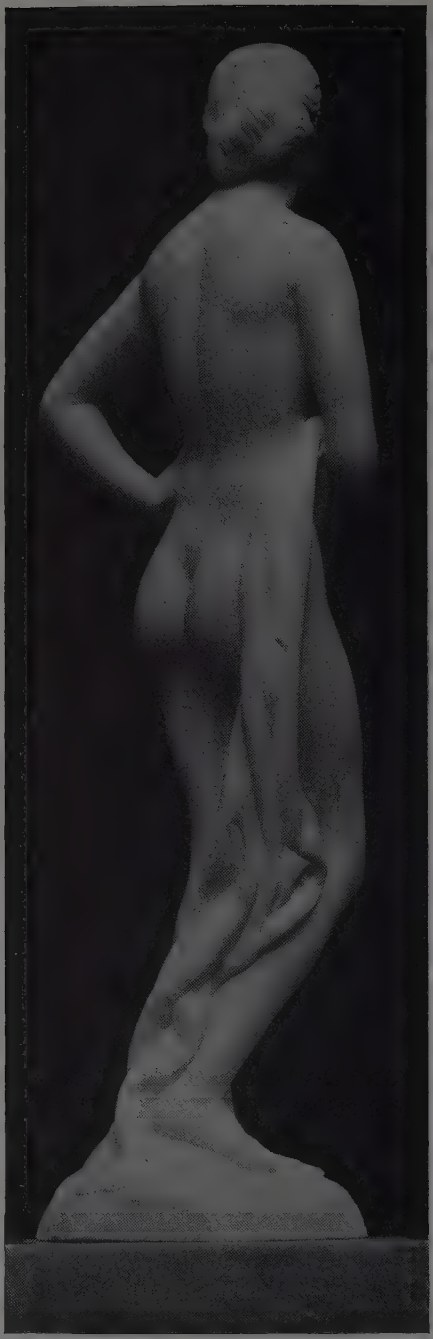
A MONUMENT IN BRAZZA, DALMATIA.
The central group over the entrance.

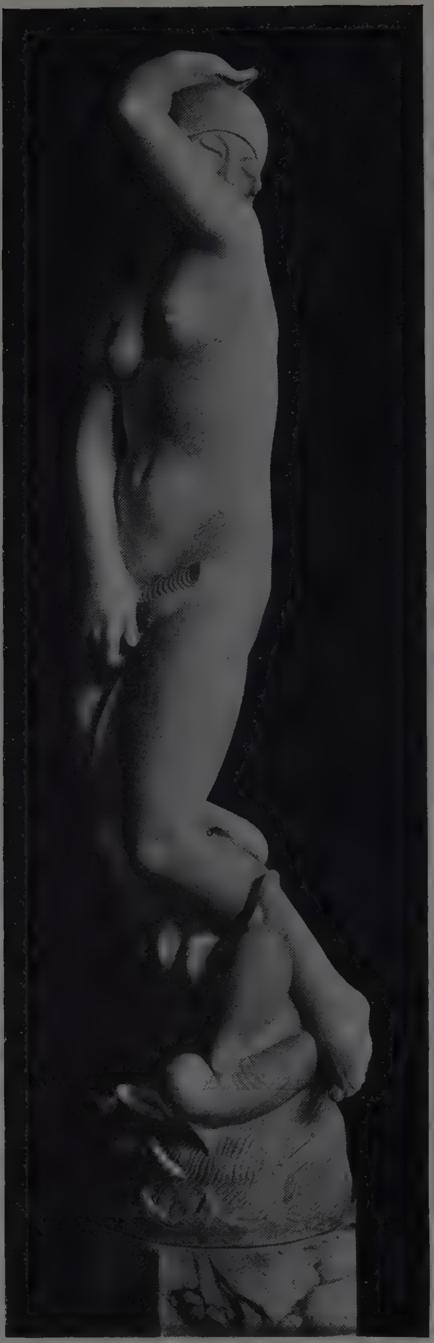

1880 MARIJA PETRINOVIC ROD KARLOVAC

A MONUMENT IN BRAZZA, DALMATIA. *Sculptor:* Toma Rosandic.
The Sarcophagus.



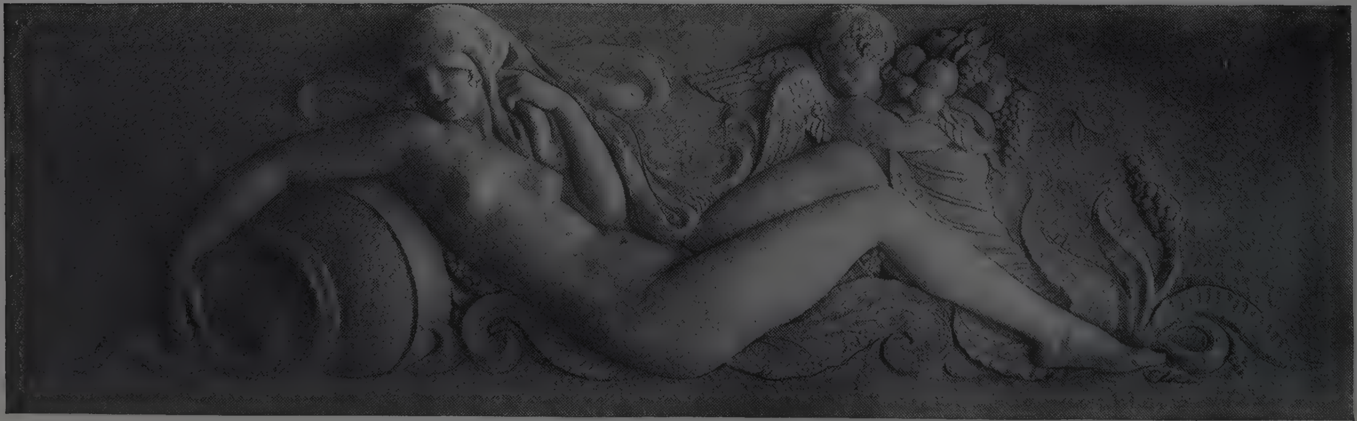
A MONUMENT IN BRAZZA, DALMATIA.
Left: A side entrance. *Right:* A sculptured panel.

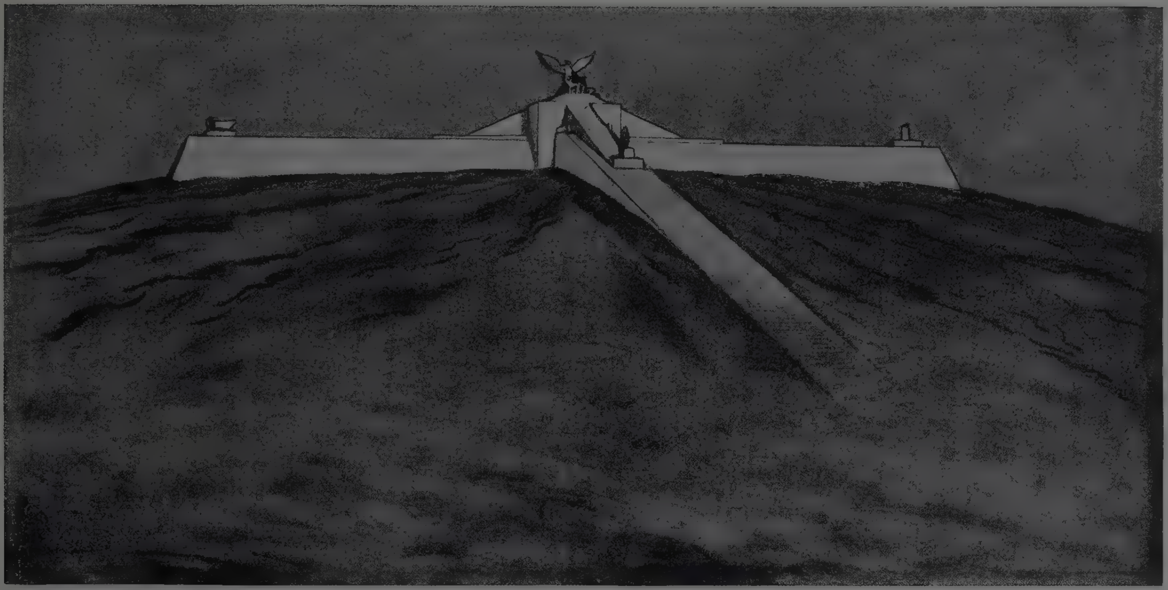


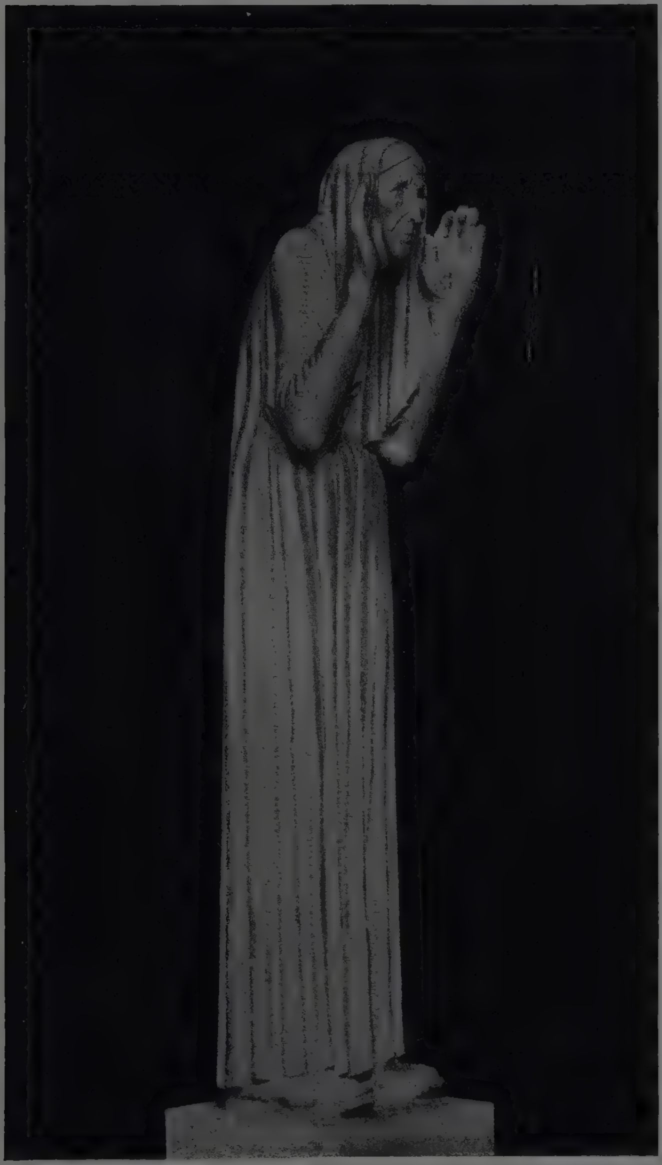


Left:
A modern Venus.
Sculptor:
Arturo Dazzi.
Right: The Bather.
Sculptor:
Antonio Maraini.

Below:
A Figure
Study.
Sculptor:
Antonio
Maraini.

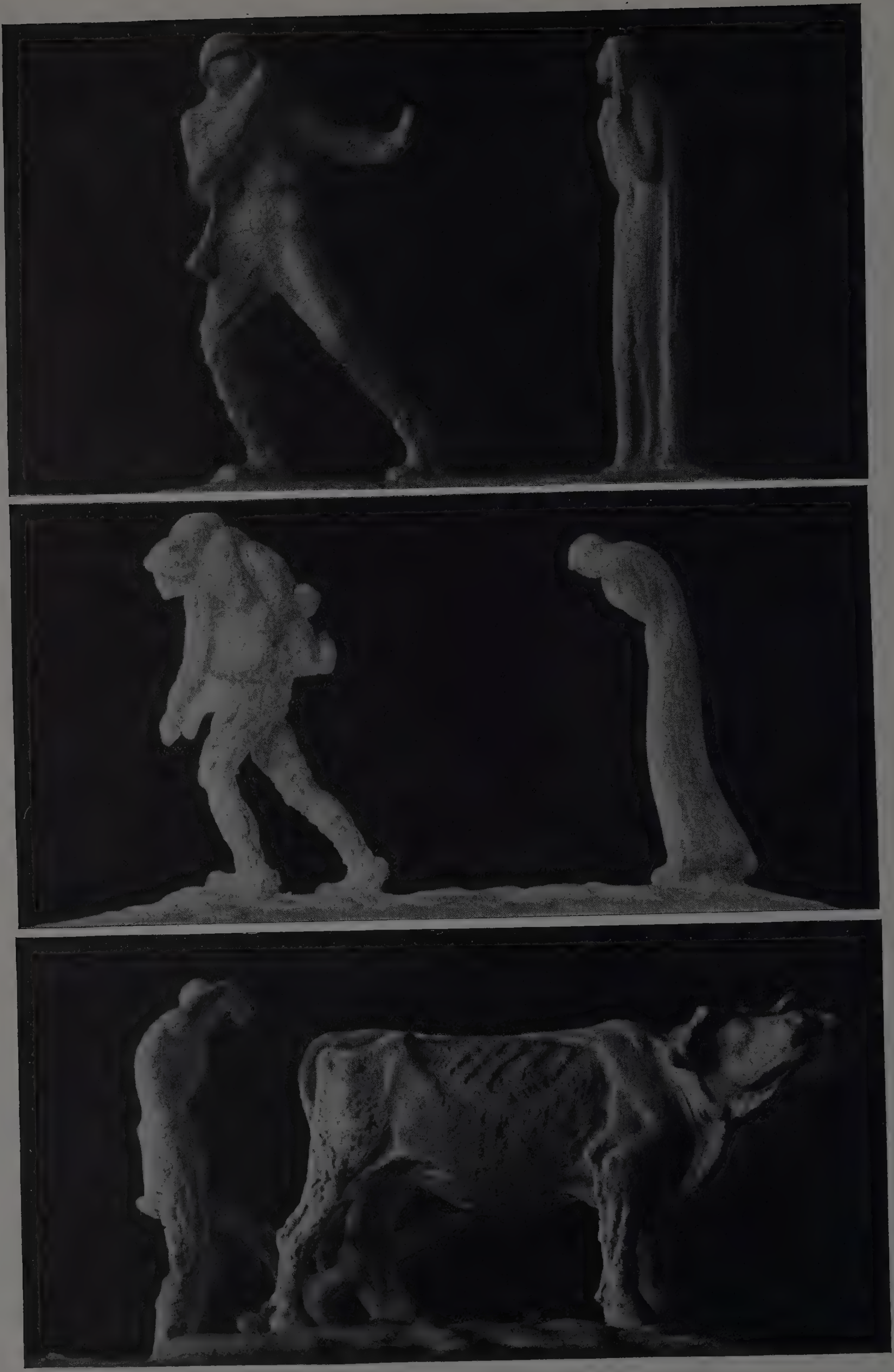




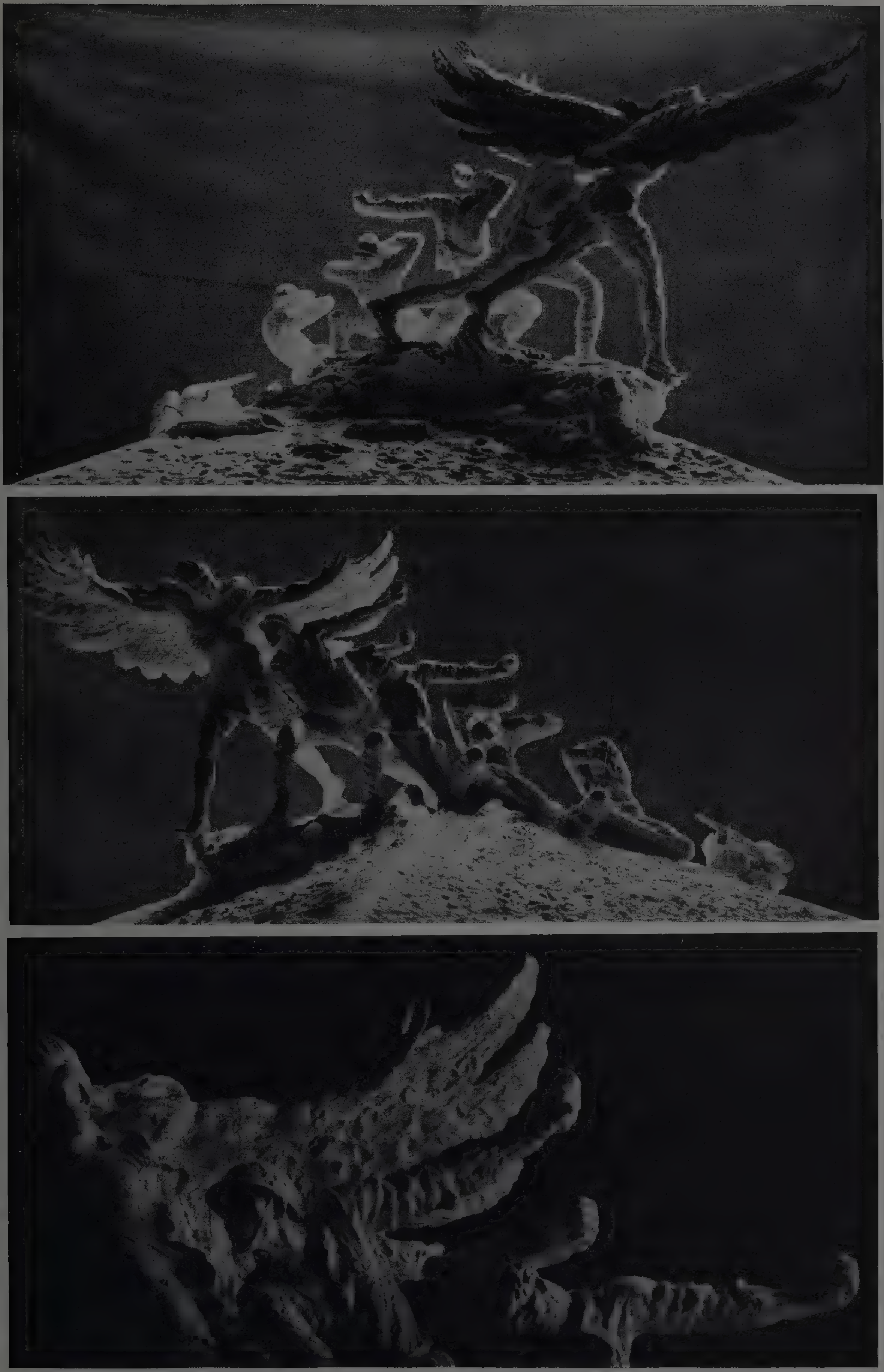


A National War Memorial for Italy (projected but not executed).
Sculptor:
Eugenio Baroni.

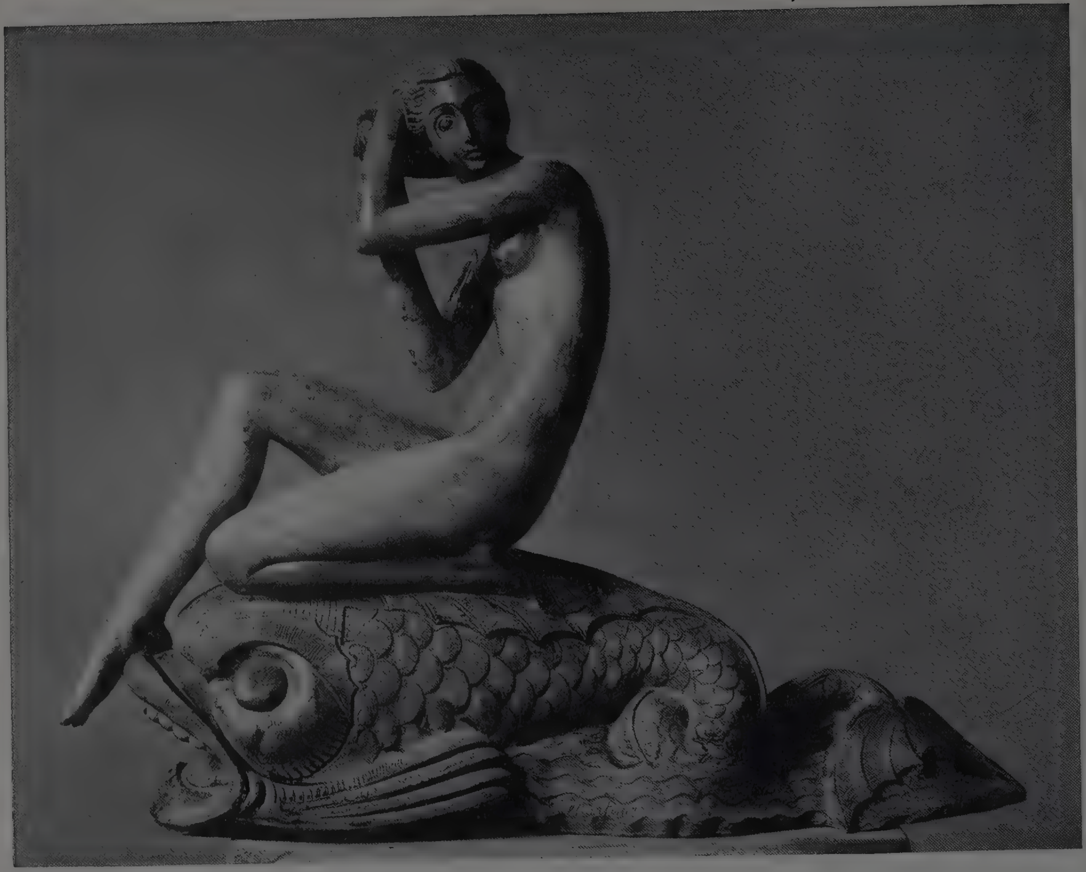
Above:
A general view.
Below:
The Mother's Blessing.



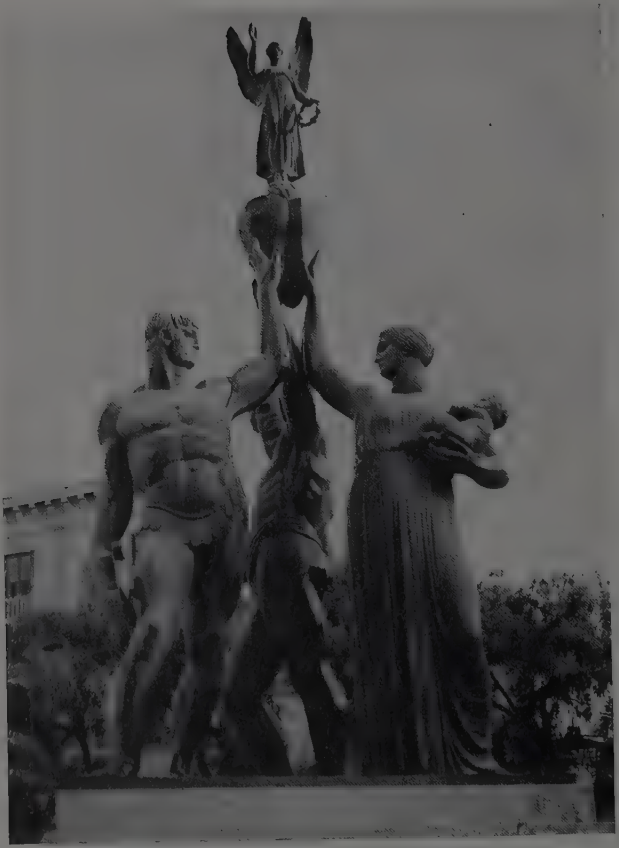
A National War Memorial for Italy. *Sculptor:* Eugenio Baroni.
Station I. The Call. Station II. The Assent. Station VII. The Demobilized.



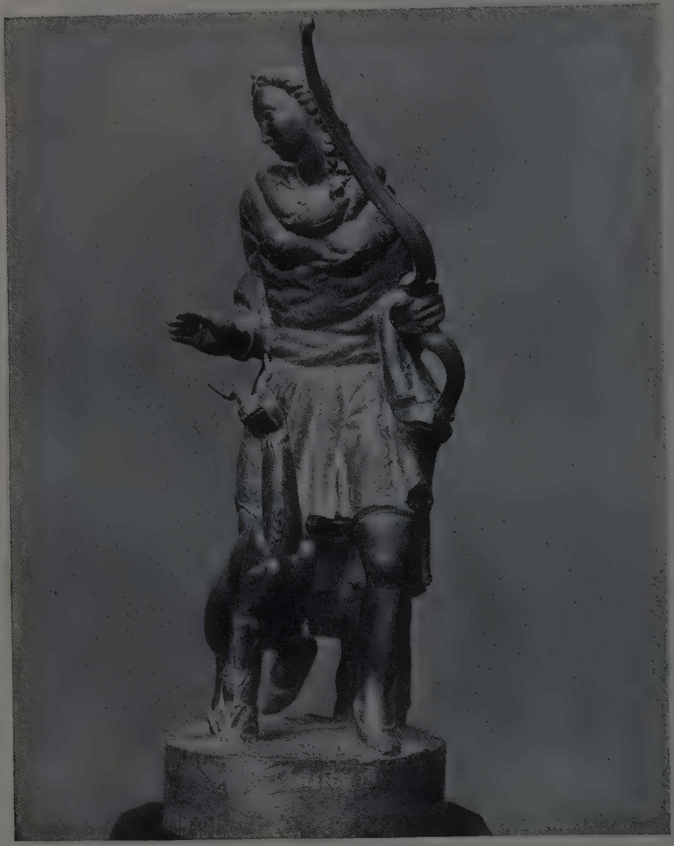
A National War Memorial for Italy. *Sculptor:* Eugenio Baroni.
Station V. The Scythe of Death.



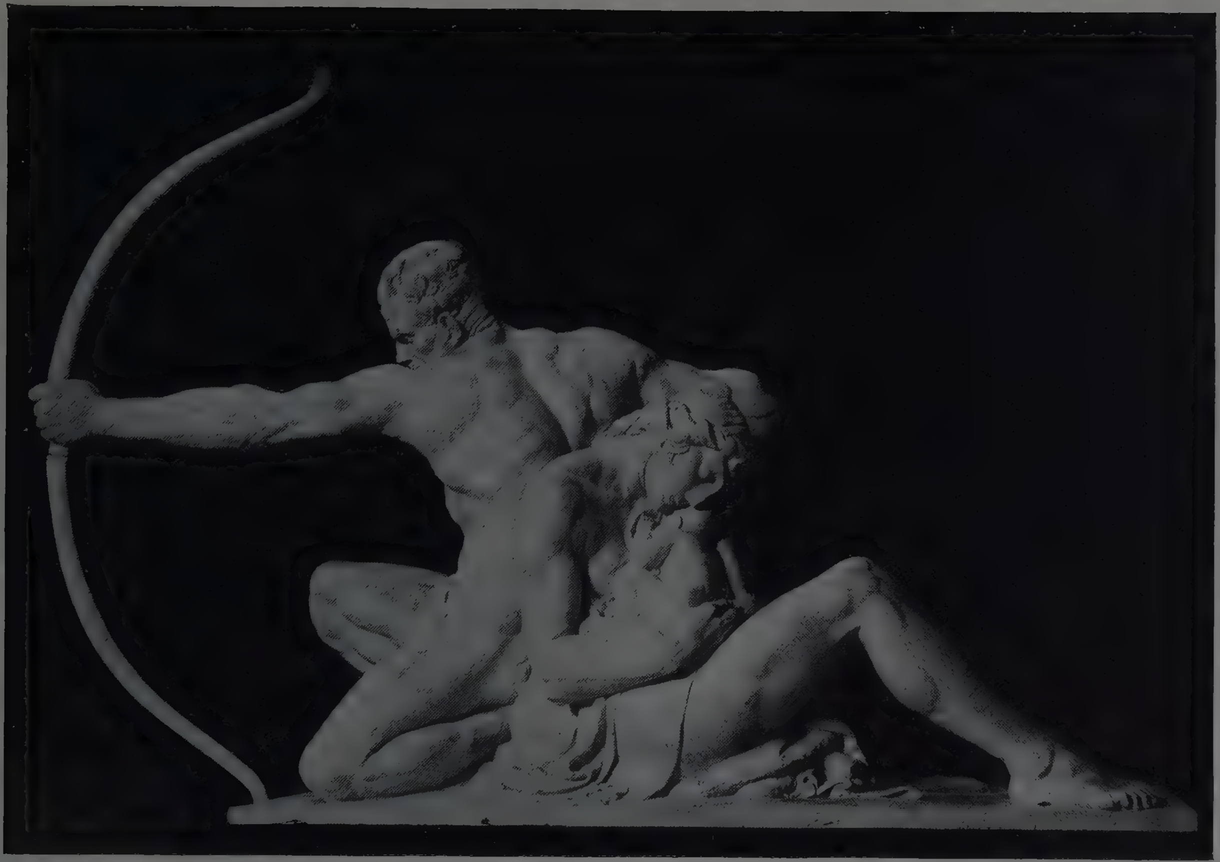
A Young Siren.
Sculptor: Gaetano Martinez.



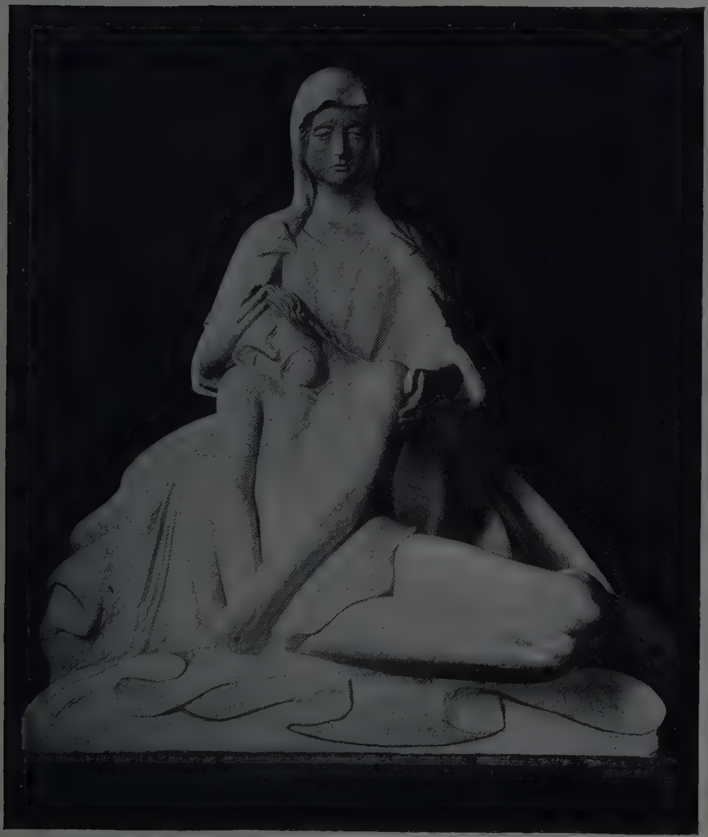
Part of a Monument at Foggia.
Sculptor: Amleto Cataldi.



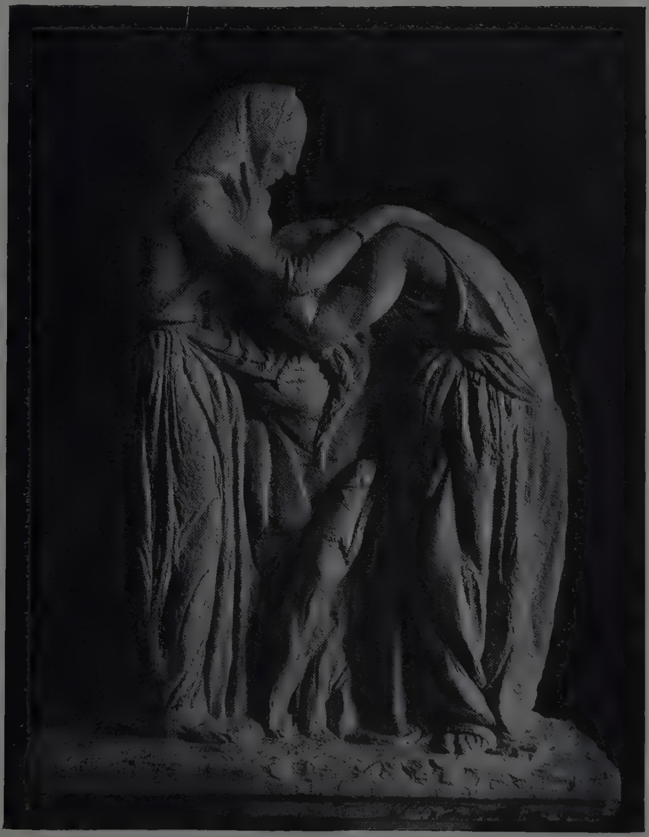
A Bronze Figure.
Sculptor: C. F. Lorenzetti.



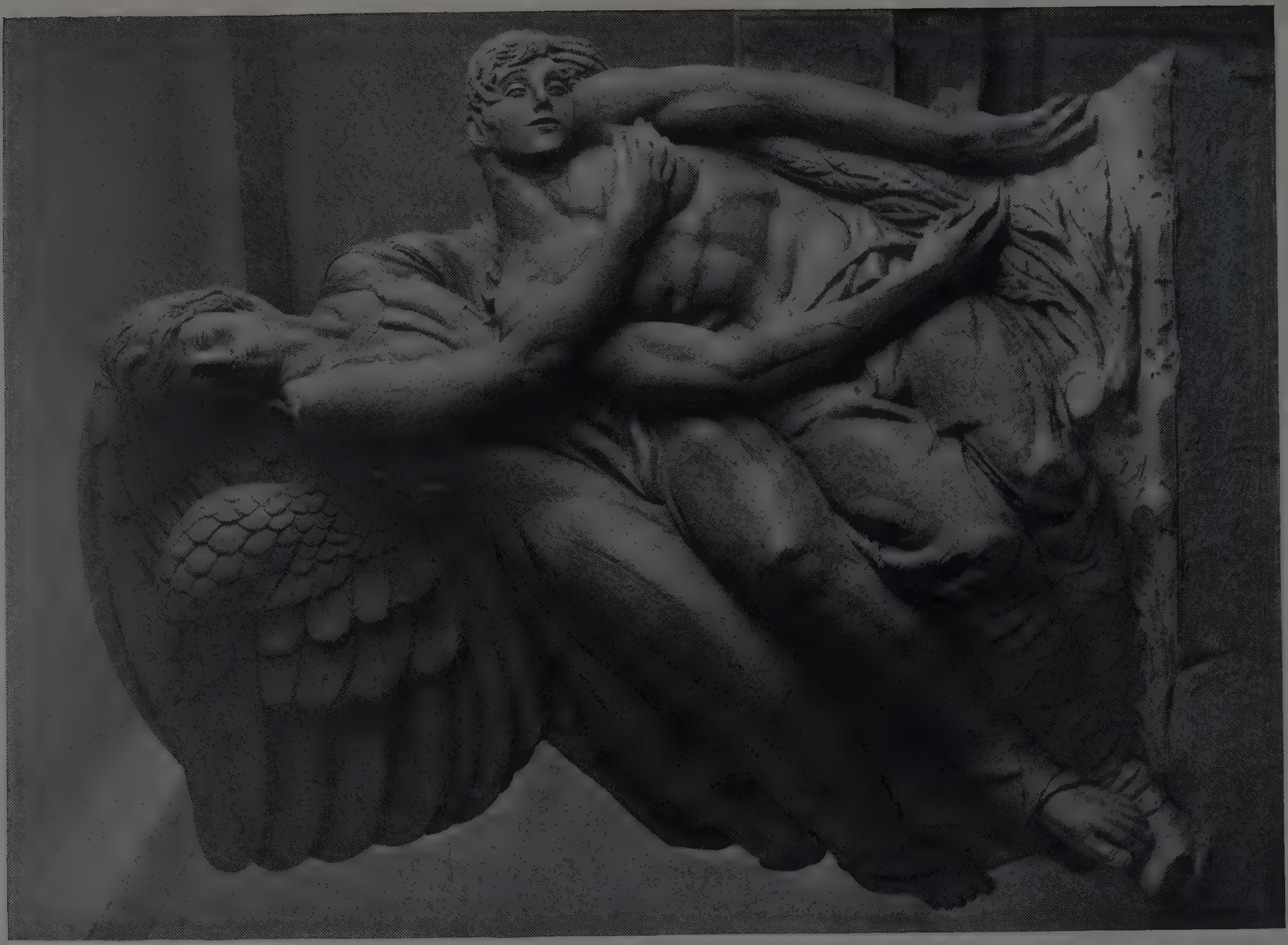
Central Group of a Monument.
Sculptor: Mario Moschi.



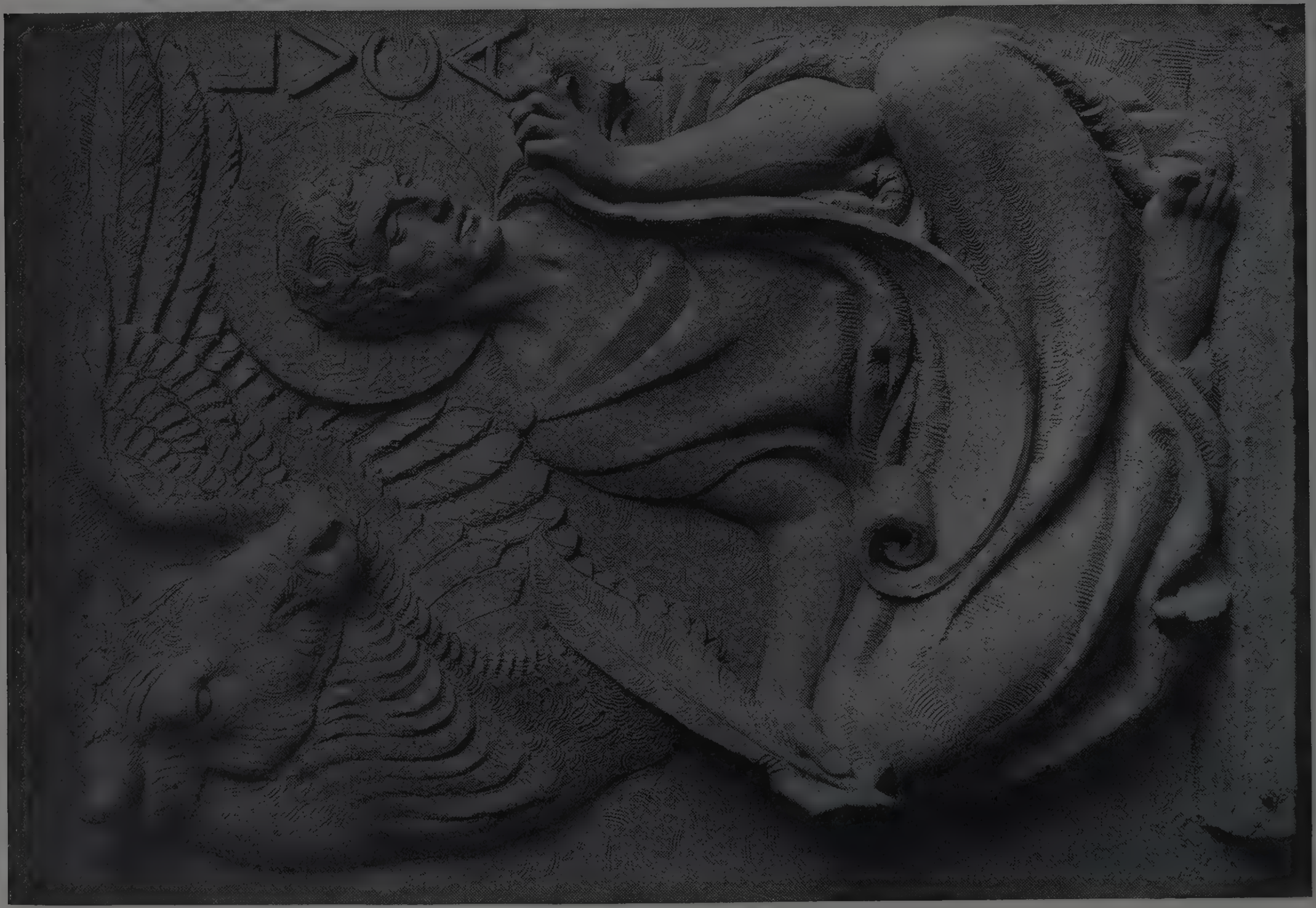
"The Deposition."
Sculptor: Romano Romanelli.



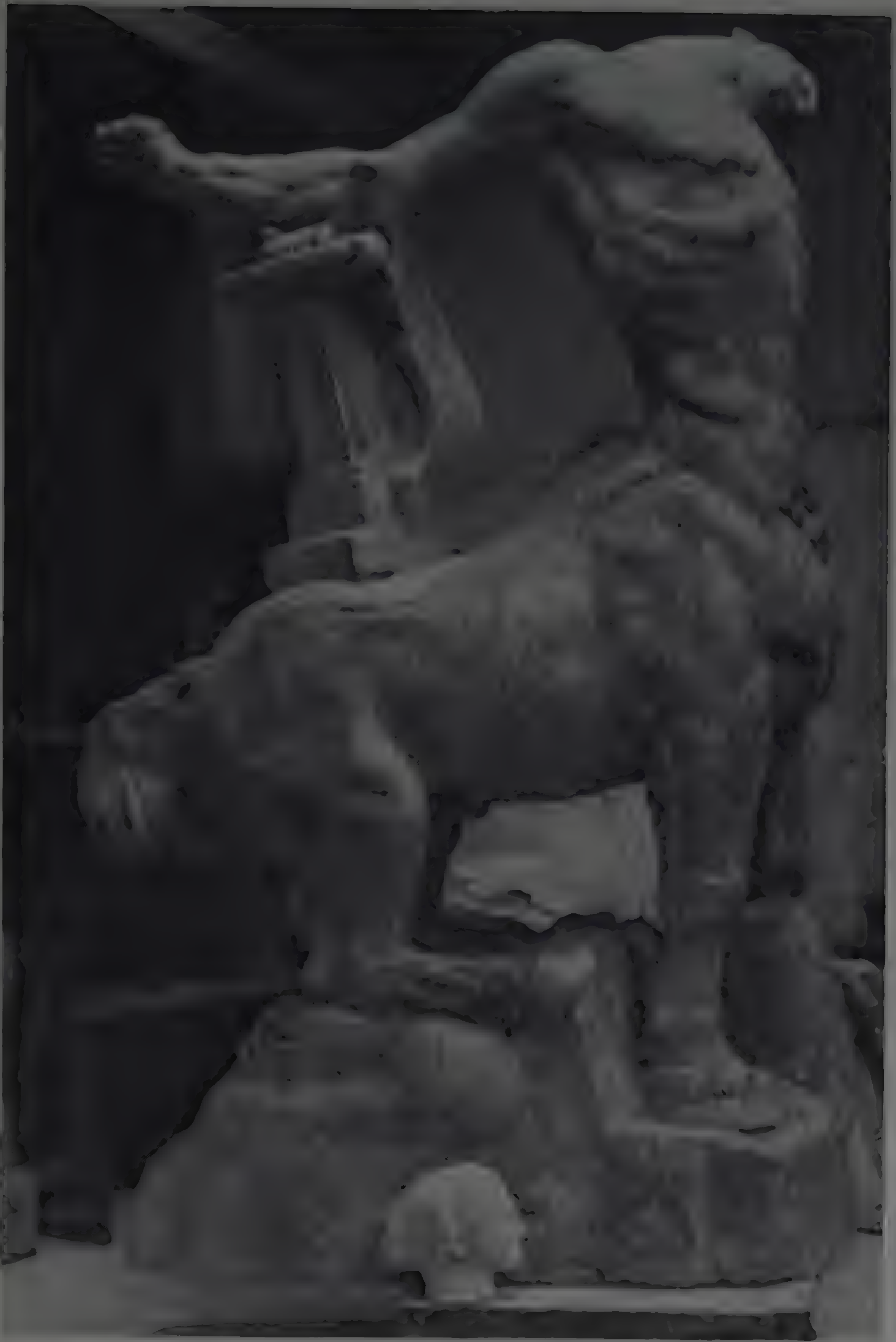
"The Pardon."
Sculptor: Libero Andreotti.



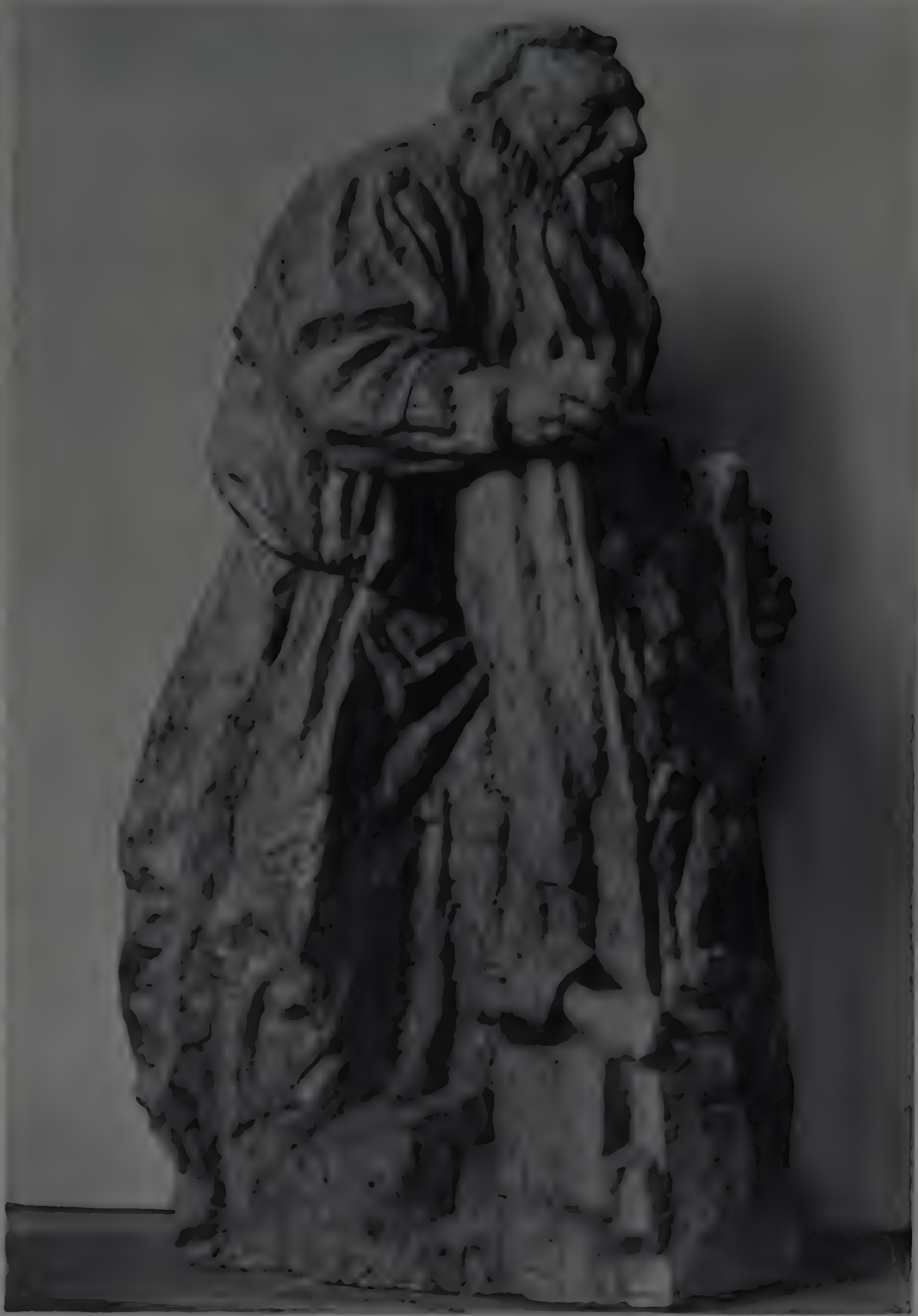
MONUMENT TO SOLDIERS FALLEN IN THE WAR.
Sculptor: Libero Andreotti.



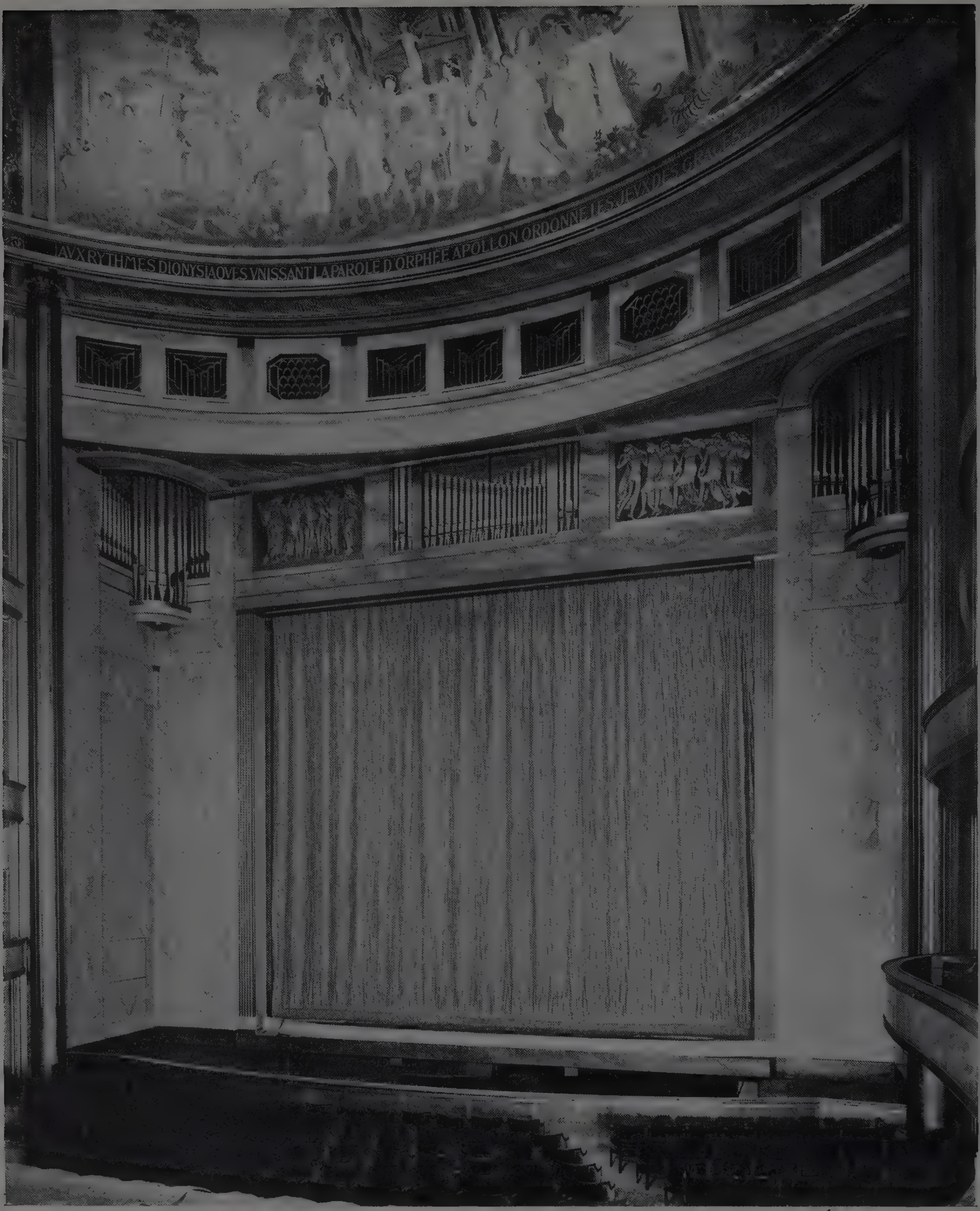
"ST. LUKE."
Sculptor: Antonio Maraini.



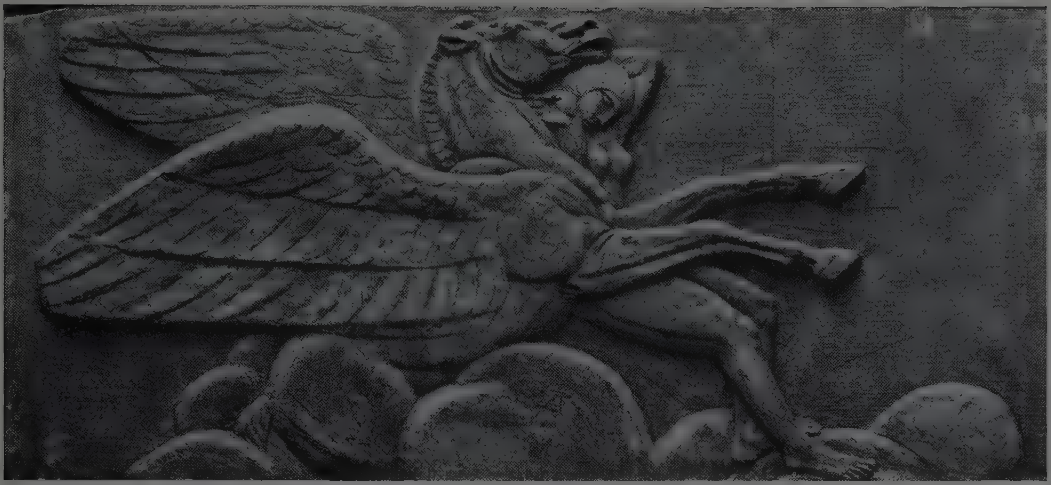
Le Centaure Mourant.
Sculpteur: Antoine Bourdelle.



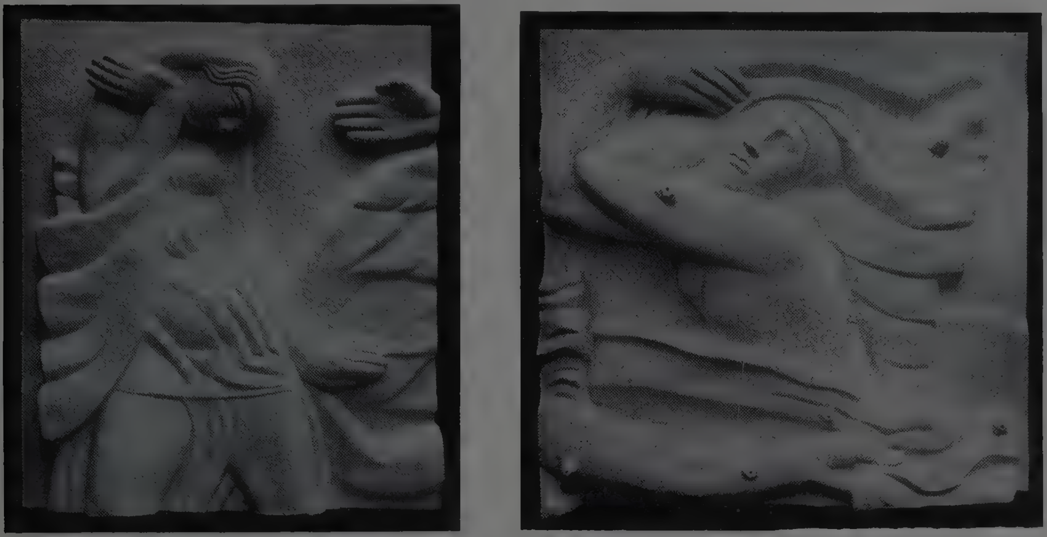
Rodin Travaillant à sa Porte de l'Enfer.
Sculpteur: Antoine Bourdelle.


AVX RYTHMES DIONYSIAQVES VNISSANT LA PAROLE D'ORPHEE APOLLON ORDONNE LES JEVX DES G

Le Théâtre des Champs-Élysées, Paris: The Proscenium.
Architects: A. & G. Perret.
Sculptor: Antoine Bourdelle.

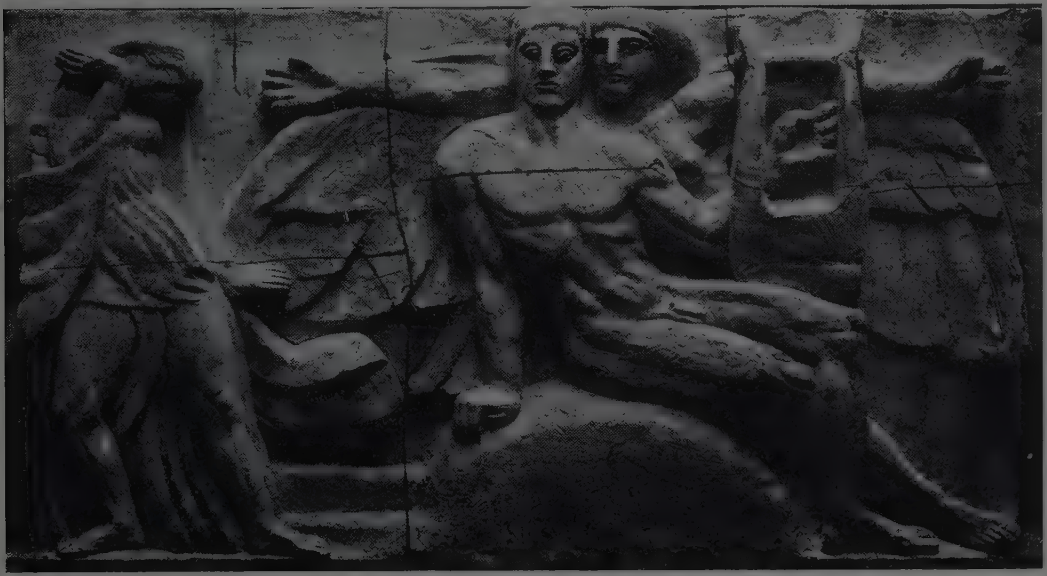


"Le Muse et Pégase : A fresco at the Théâtre des Champs-Élysées, Paris.
Sculptor: Antoine Bourdelle.

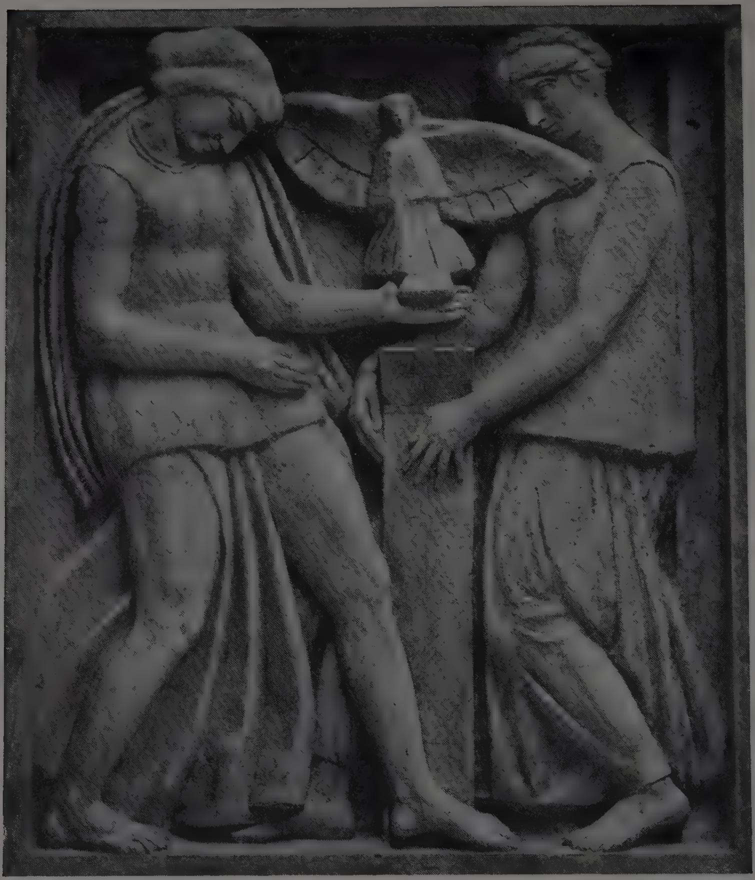


Photos: Photo-Librairie de France.

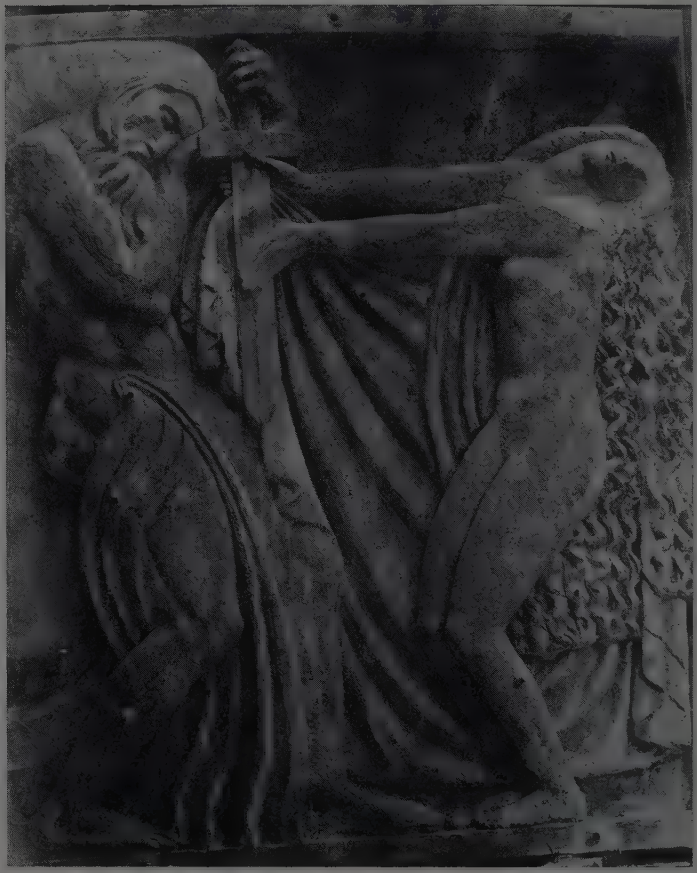
Two decorative panels.
Sculptor: Antoine Bourdelle.



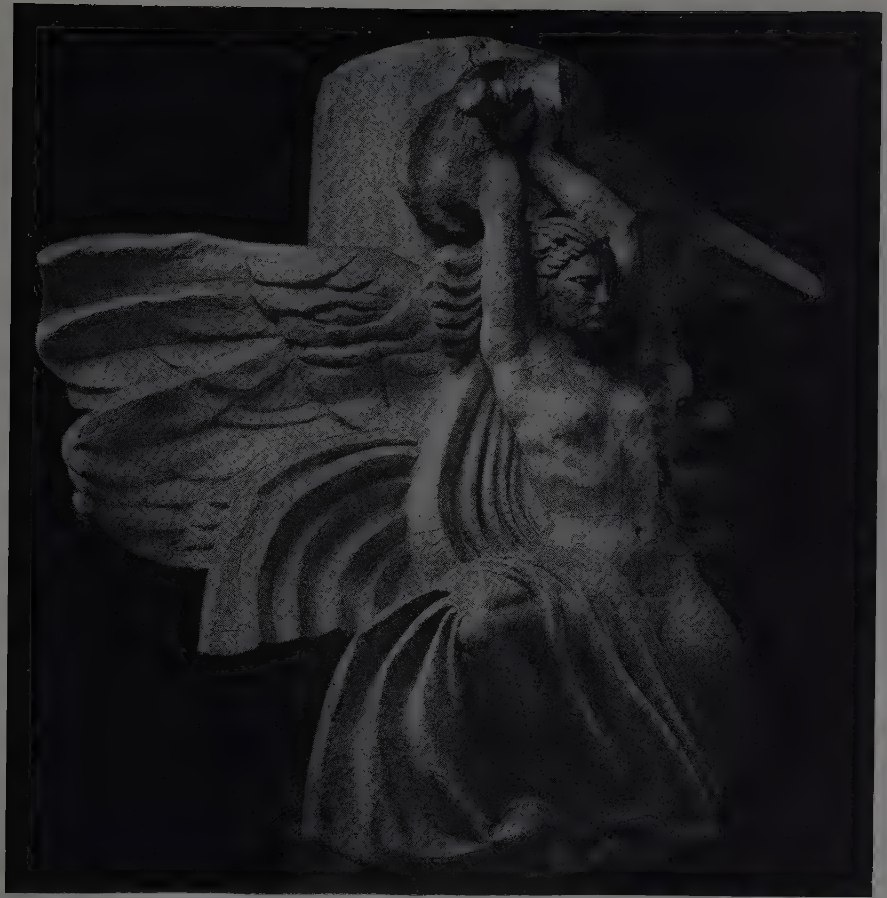
A Study for Apollo :
The central motif of the main façade of the Théâtre des Champs-Élysées, Paris.
Sculptor: Antoine Bourdelle.



"L'Architecture et la Sculpture":
A fresco from the Théâtre des Champs-Élysées,
Paris.
Sculptor: Antoine Bourdelle.

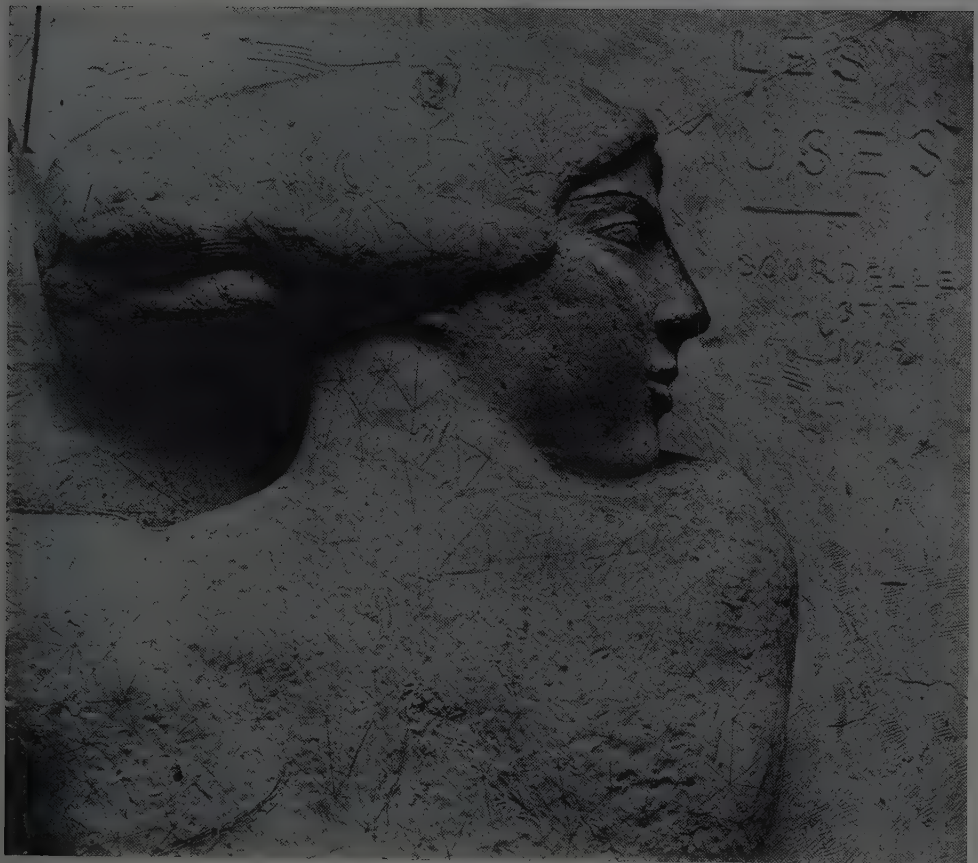


"La Tragedie":
A fresco from the Théâtre des Champs-Élysées,
Paris.
Sculptor: Antoine Bourdelle.



"L'Epopée Polonaise."
Sculptor:
Antoine Bourdelle.

Photo: A. Salaün.



LES
MUSES
BOURDELLE

"Les Muses."
Sculptor:
Antoine Bourdelle.

Photo: Photo-Librairie de France.

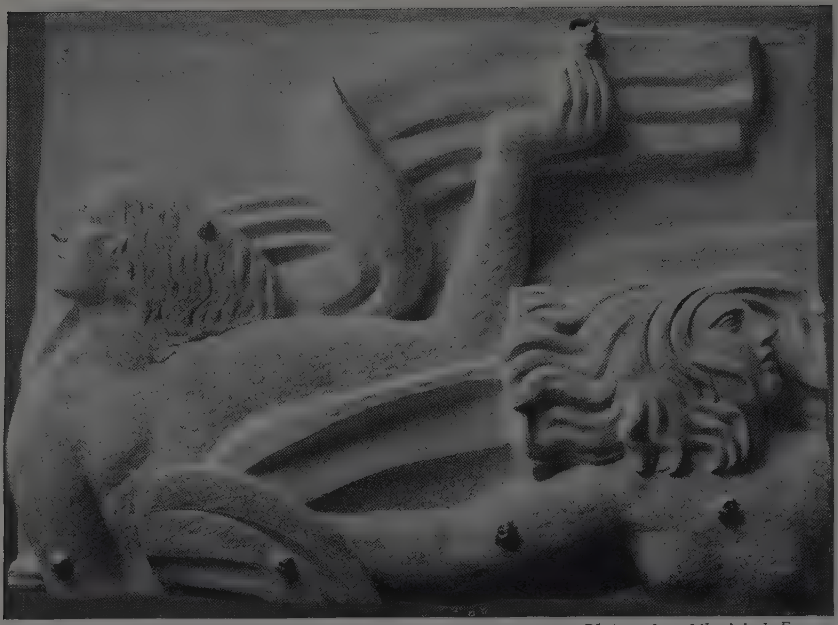
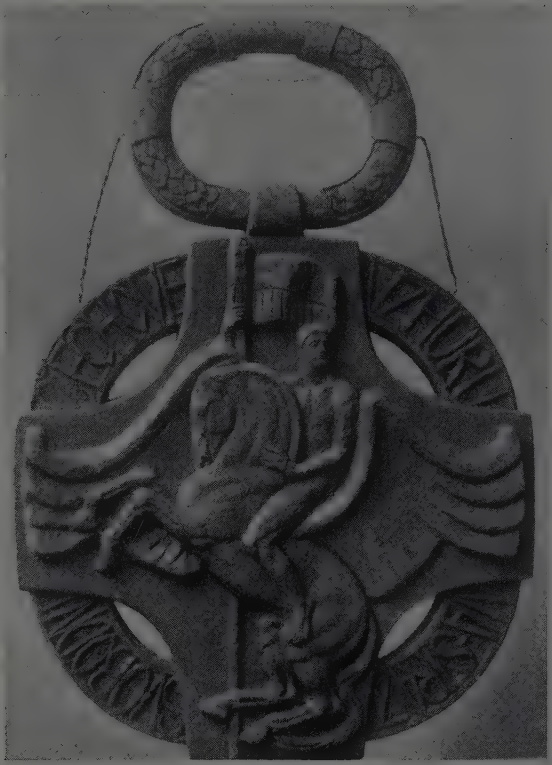


Photo: Photo-Librairie de France.

A DECORATIVE PANEL.
Sculptor: Antoine Bourdelle.

THE CZECHOSLOVAKIAN CROIX DE GUERRE.
Sculptor: Antoine Bourdelle.
Below:
PALLAS ATHÉNÉ OU LA SAGESSE ACTIVE:
A fresco from the Théâtre des Champs-Élysées, Paris.
Sculptor: Antoine Bourdelle.



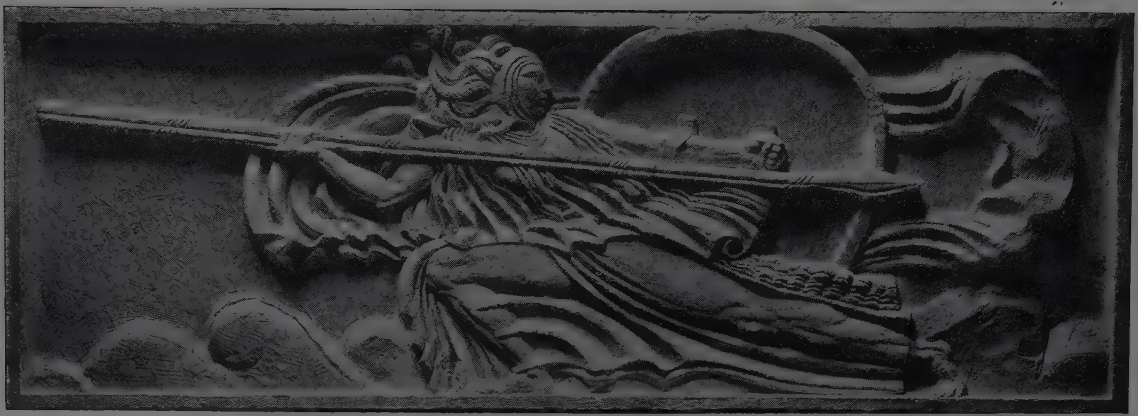
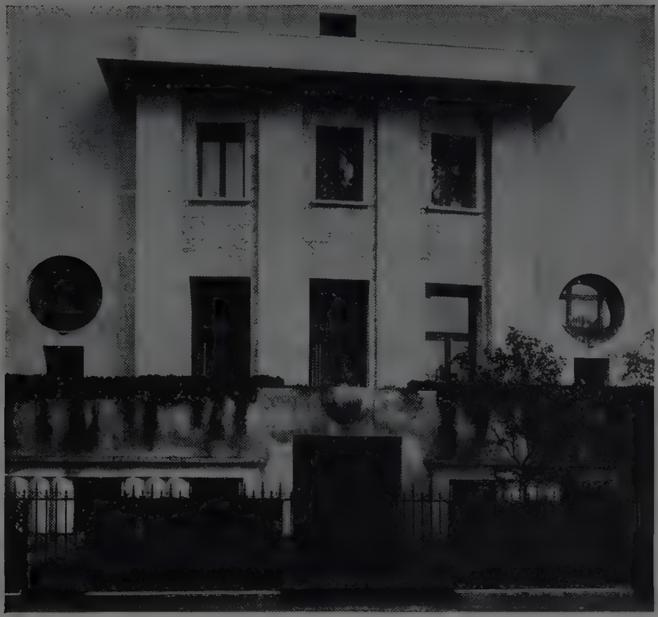
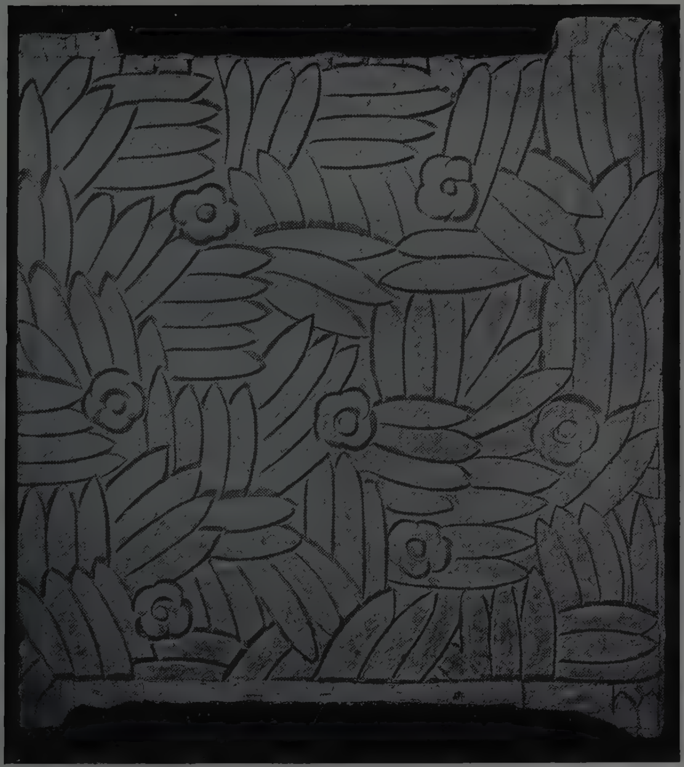


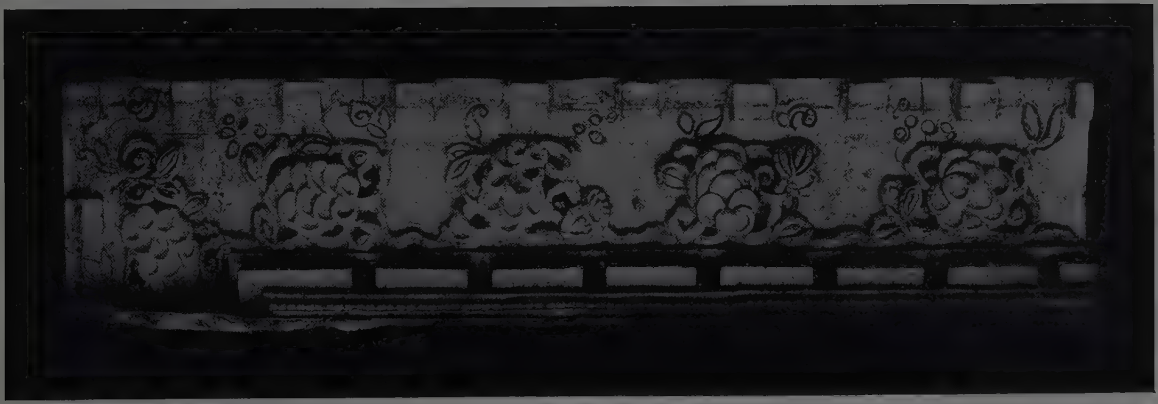
Photo: A. Salaün.

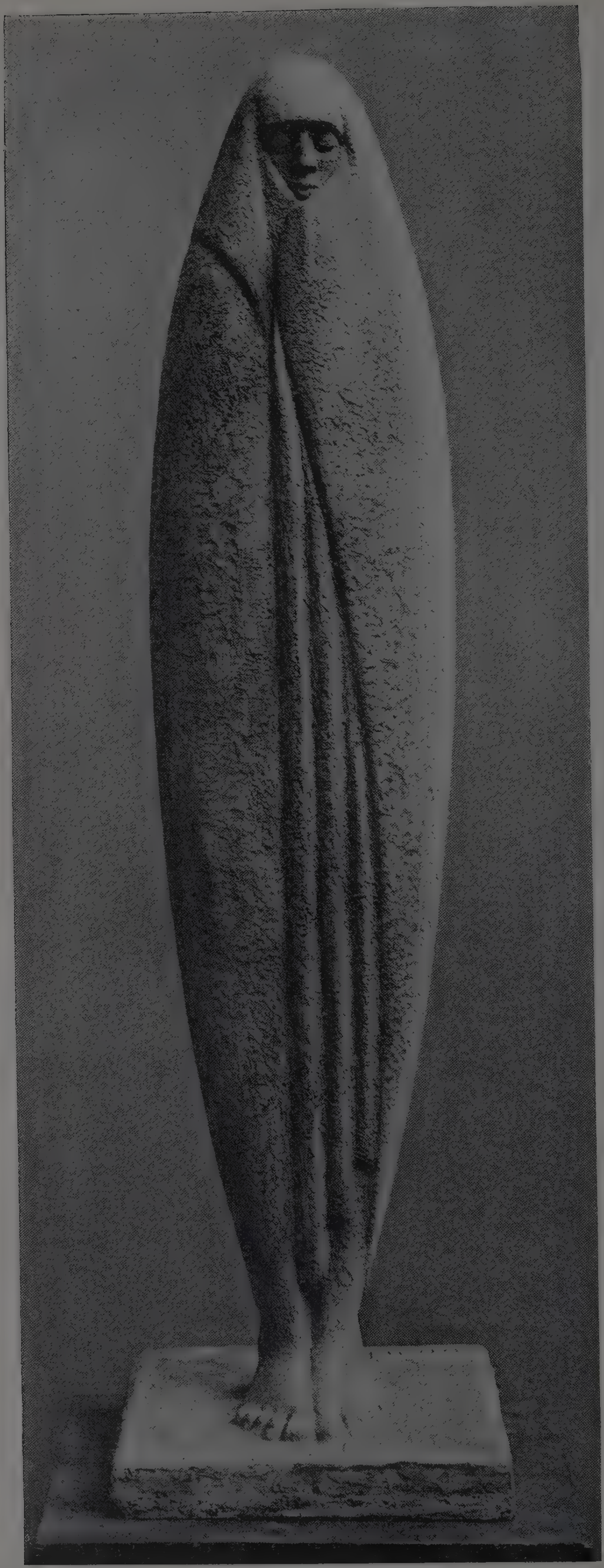
A House in the Rue Alberic Magnard, Paris.
(see illustrations below).
Architect: M. Patout.
Sculptor: Albert Binguet.



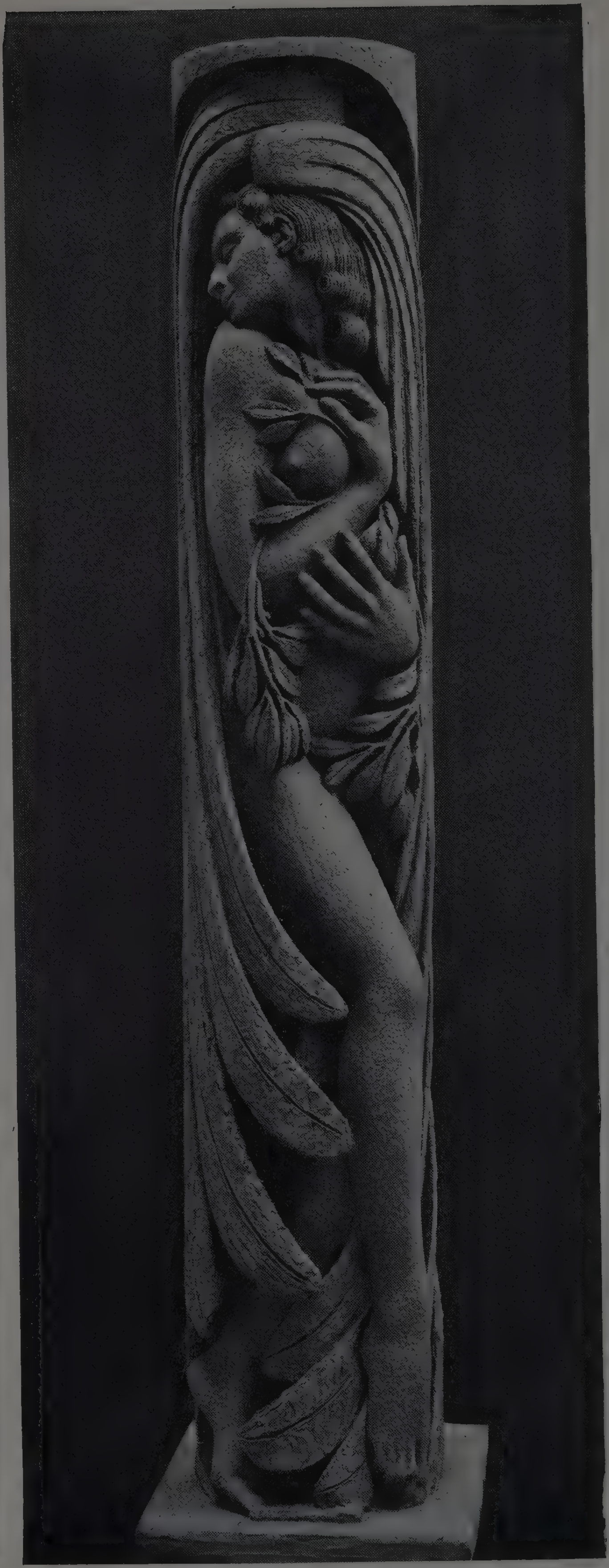


A House in the Rue Alberic Magnard, Paris.
Details of filling to bays between piers.
Below: Details of soffite to cornice.
Architect: M. Patout.
Sculptor: Albert Binguet.





A Moroccan Woman : A caryatid designed for stone.
Sculptor : Céline Lepage.



Victory : Designed for a stone pillar.
Sculptor : Céline Lepage.

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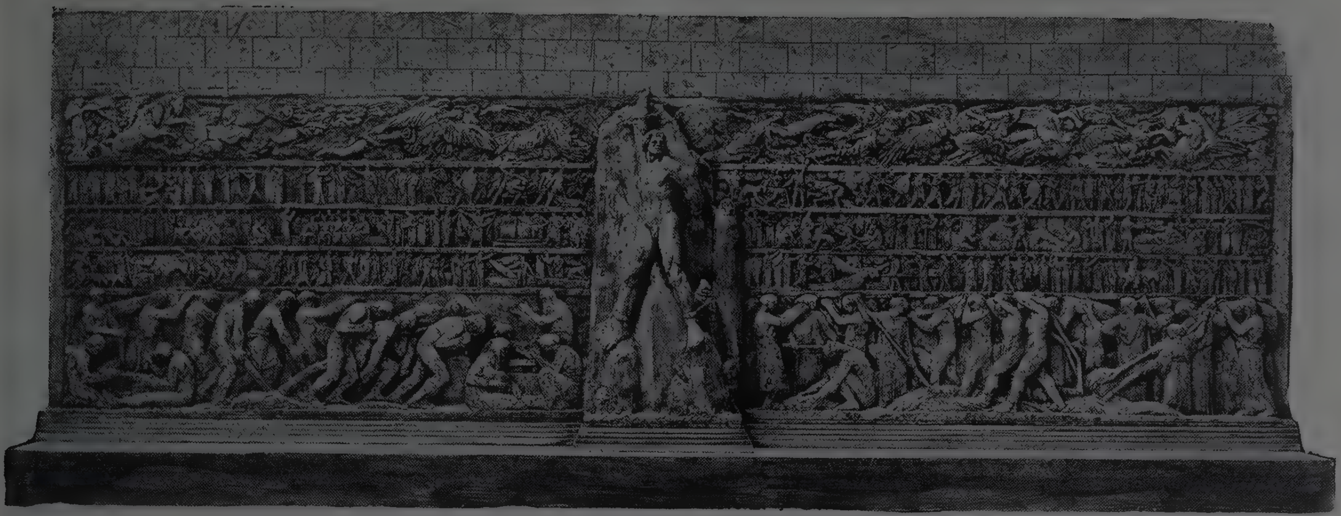
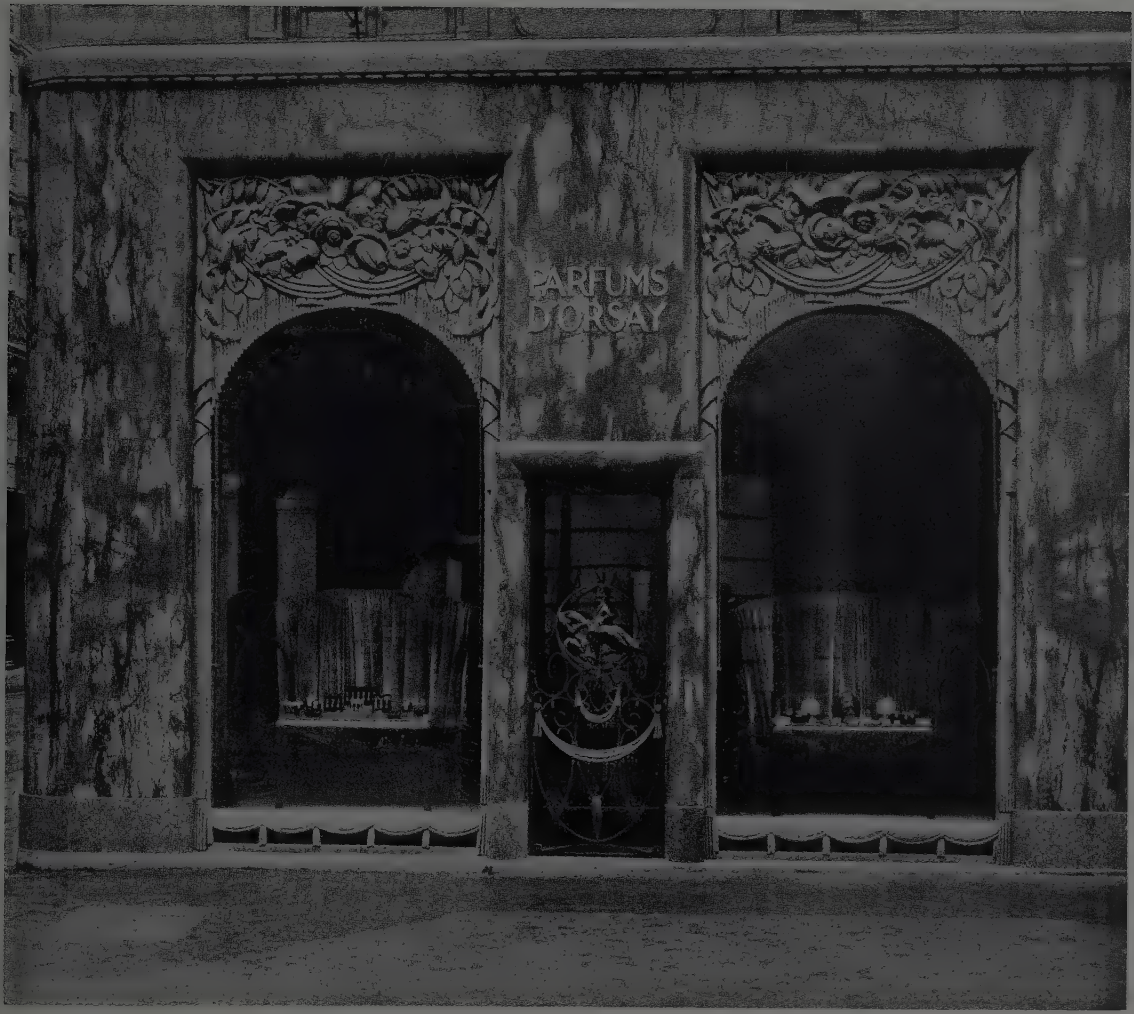


The Wall of Prometheus, from the Temple à la Pensée.
Sculptor: Paul Landowski.



D'Orsay's Scent Shop in the Rue de la Paix.
Architects: Süe et Mare.

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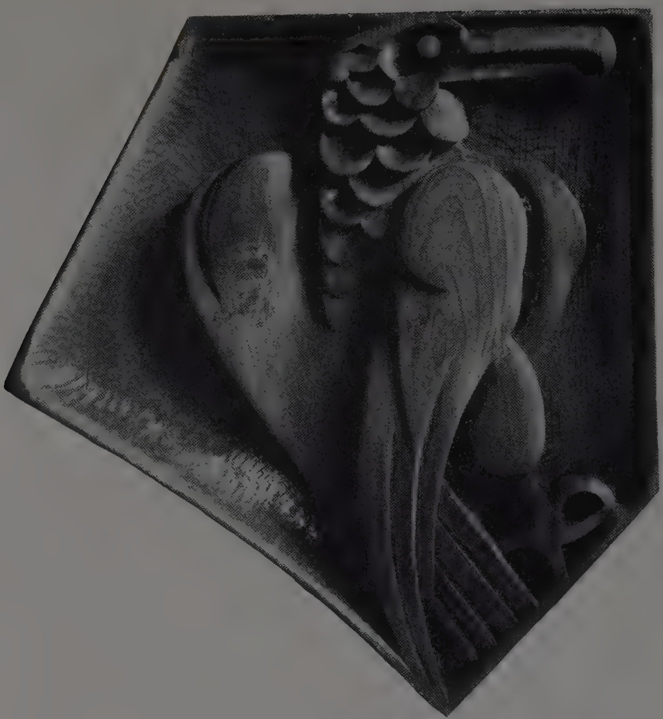
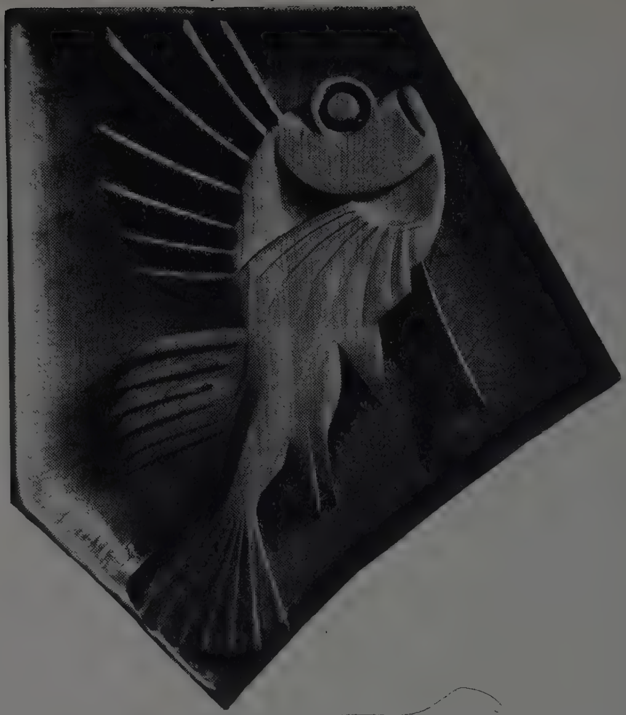
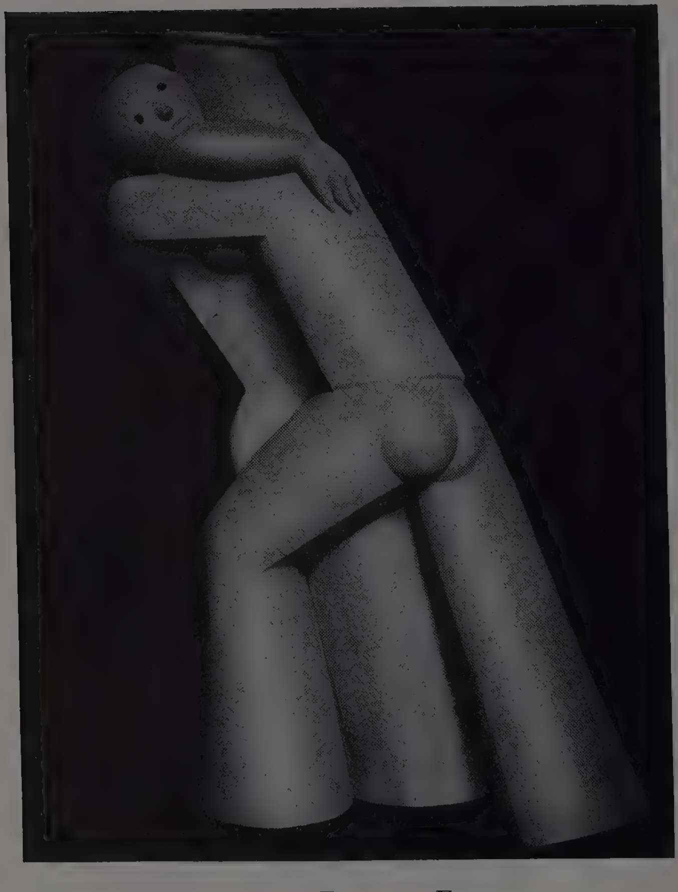


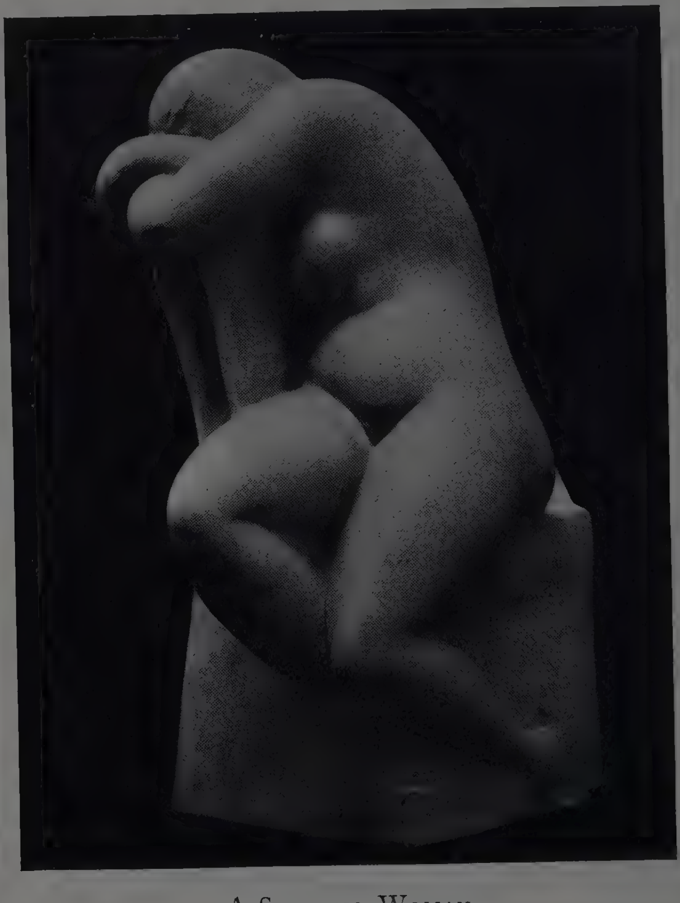
A Spandril-Piece in Wood.
Sculptor : Chana Orloff.



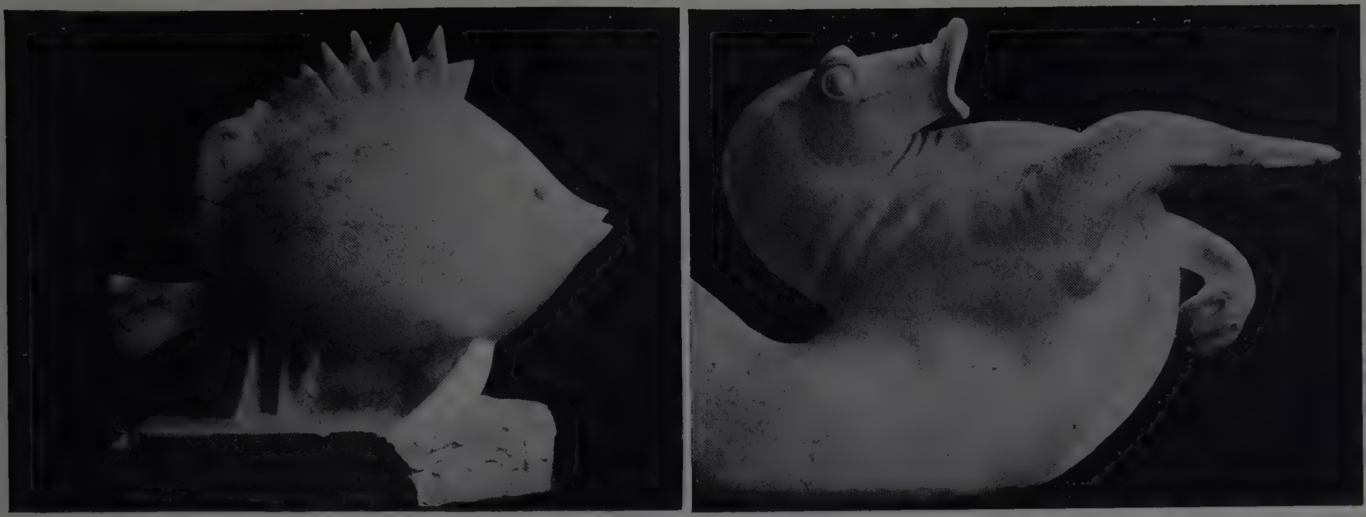
A Spandril-Piece in Wood.
Sculptor : Chana Orloff.



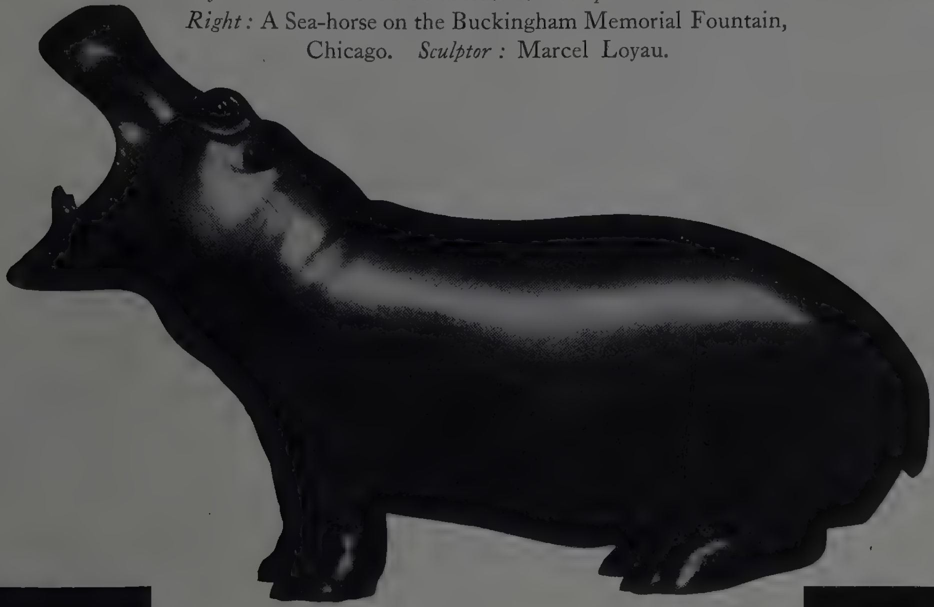
A Study for Dancing Figures,
Sculptor : Chana Orloff.

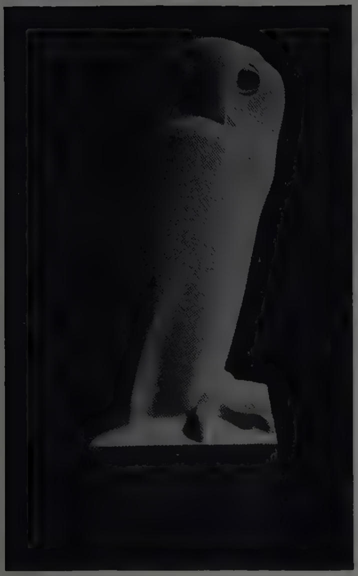


A Sleeping Woman.
Sculptor : Chana Orloff.



Left : A Fish carved in alabaster. *Sculptor:* Chana Orloff.
Right : A Sea-horse on the Buckingham Memorial Fountain, Chicago. *Sculptor :* Marcel Loyau.





Above : A Hippopotamus.
Below (left): An Owl.
„ *(right) :* A Turtle Dove.
Sculptor : Pompon.

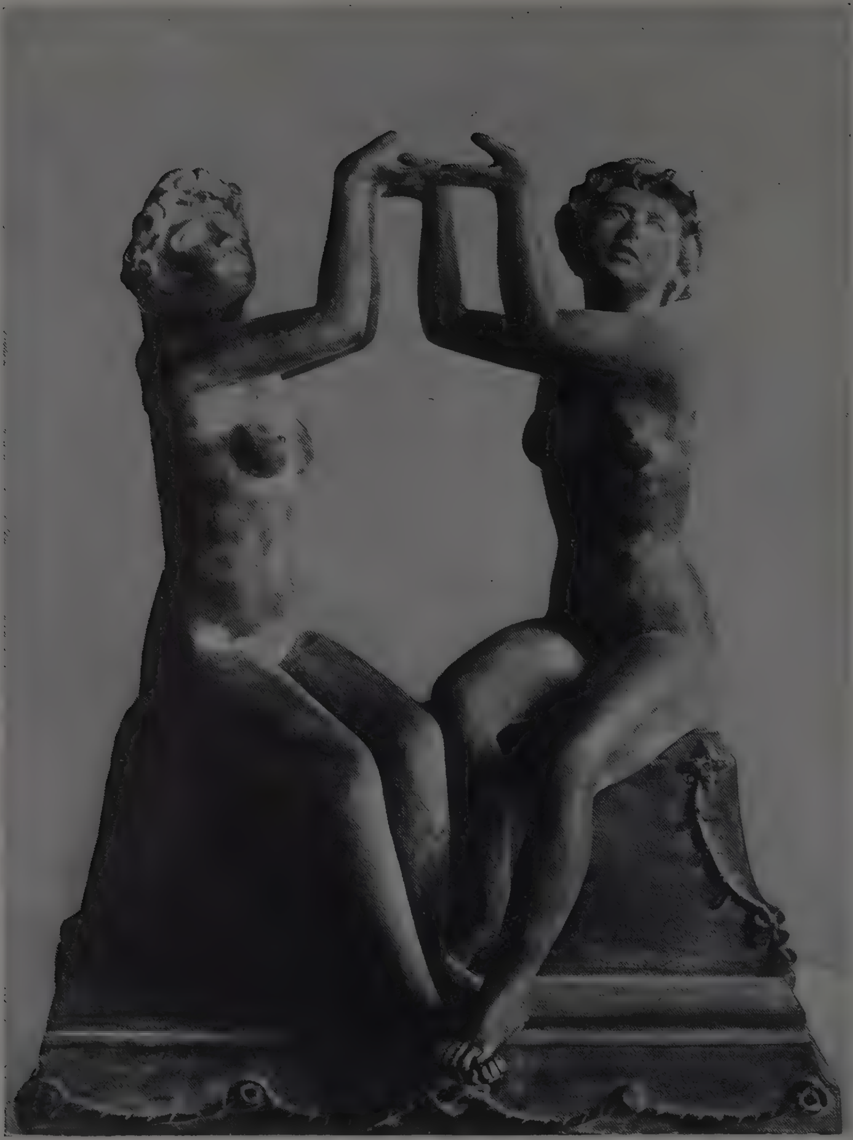


Photo: Photo-Librairie de France.

PENDULE.
Sculptor: Aristide Maillol.

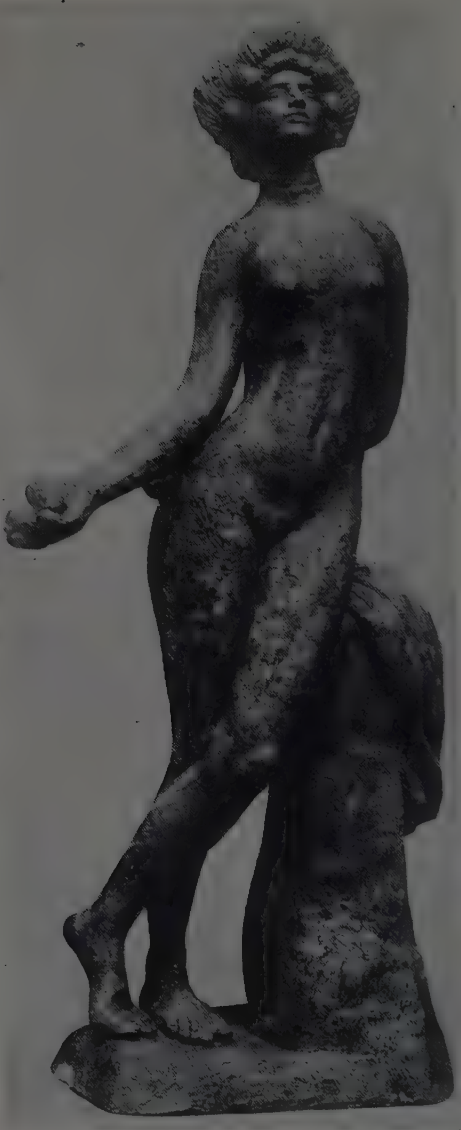
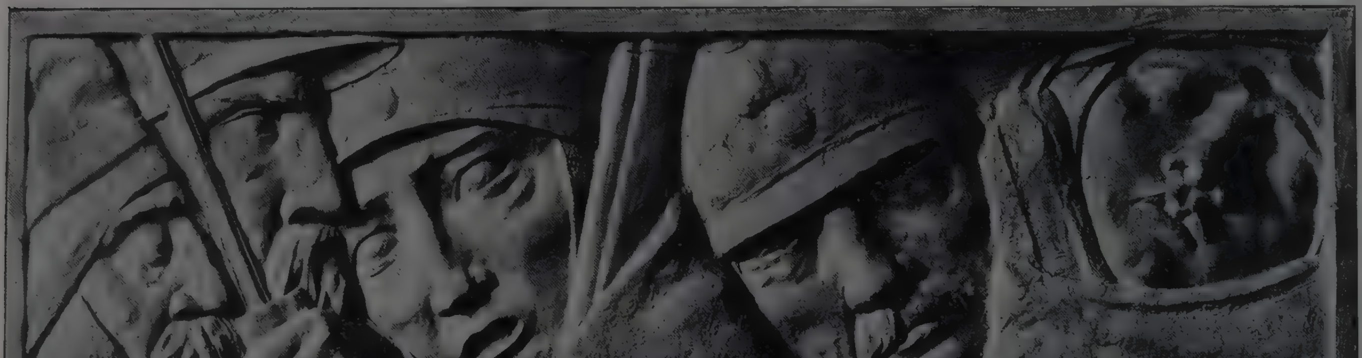
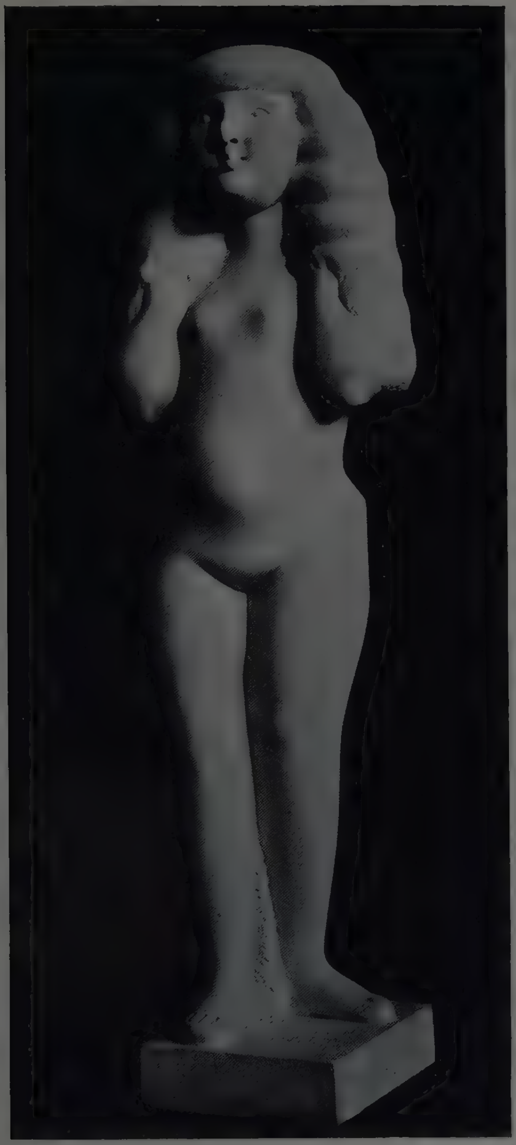


Photo: Photo-Librairie de France

LE FRUIT.
Sculptor: Antoine Bourdelle.



A detail of the MONUMENT AUX MORTS DE VERNOU, FRANCE.
Sculptor: Marcel Loyau.



A Young Girl.
Sculptor : Chana Orloff.

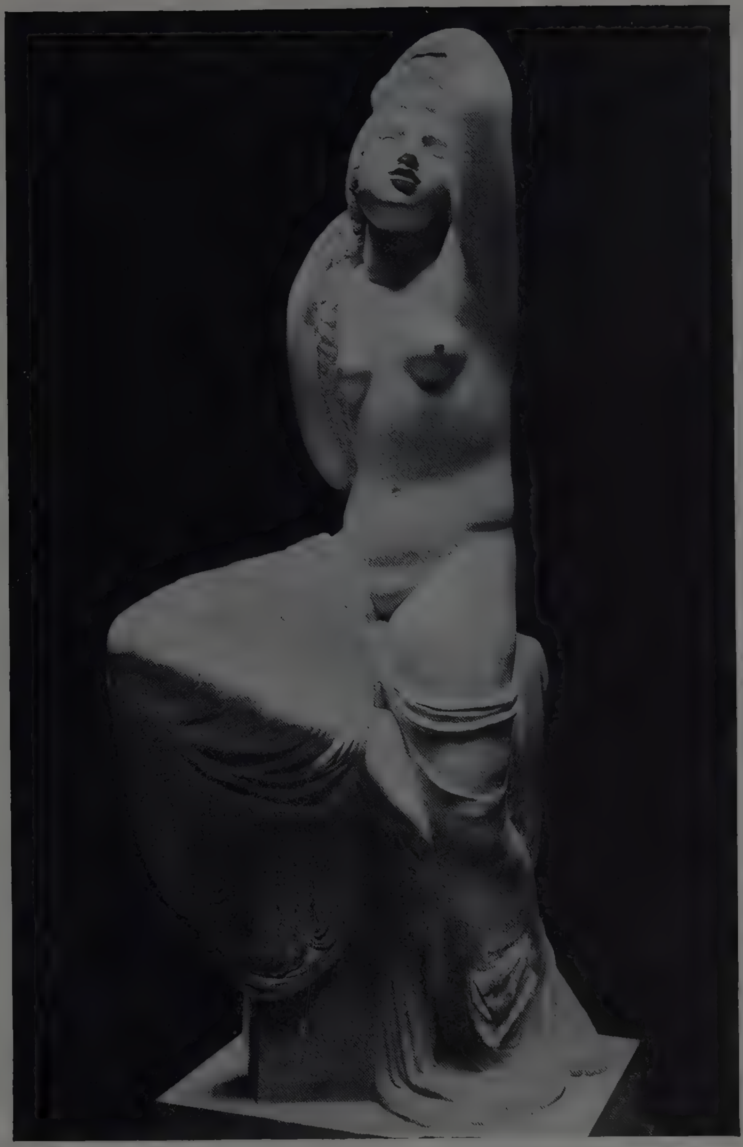
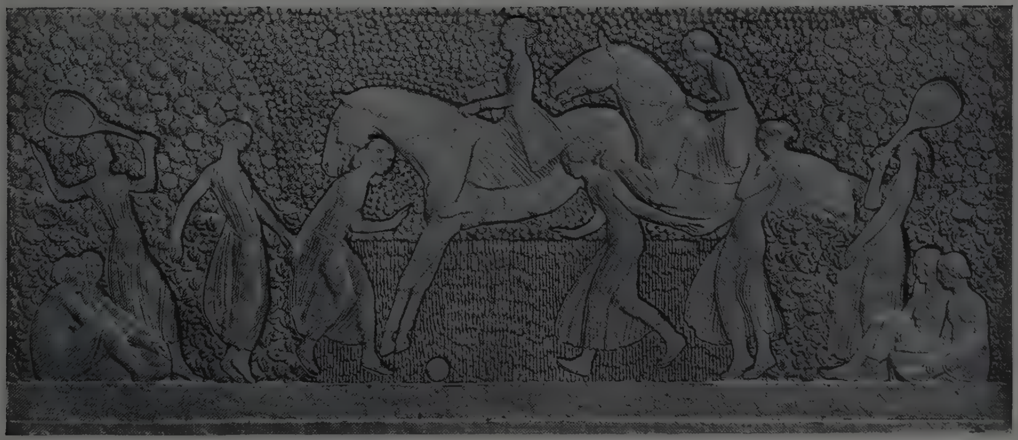


Photo: Photo-Librairie de France.

A Young Girl.
Sculptor : J. Bernard.



Decoration for an Ambassador's Room at the Exposition des Arts Decoratifs, Paris, 1928.
Architect : H. Rapin. *Sculptor :* H. Bouchard.

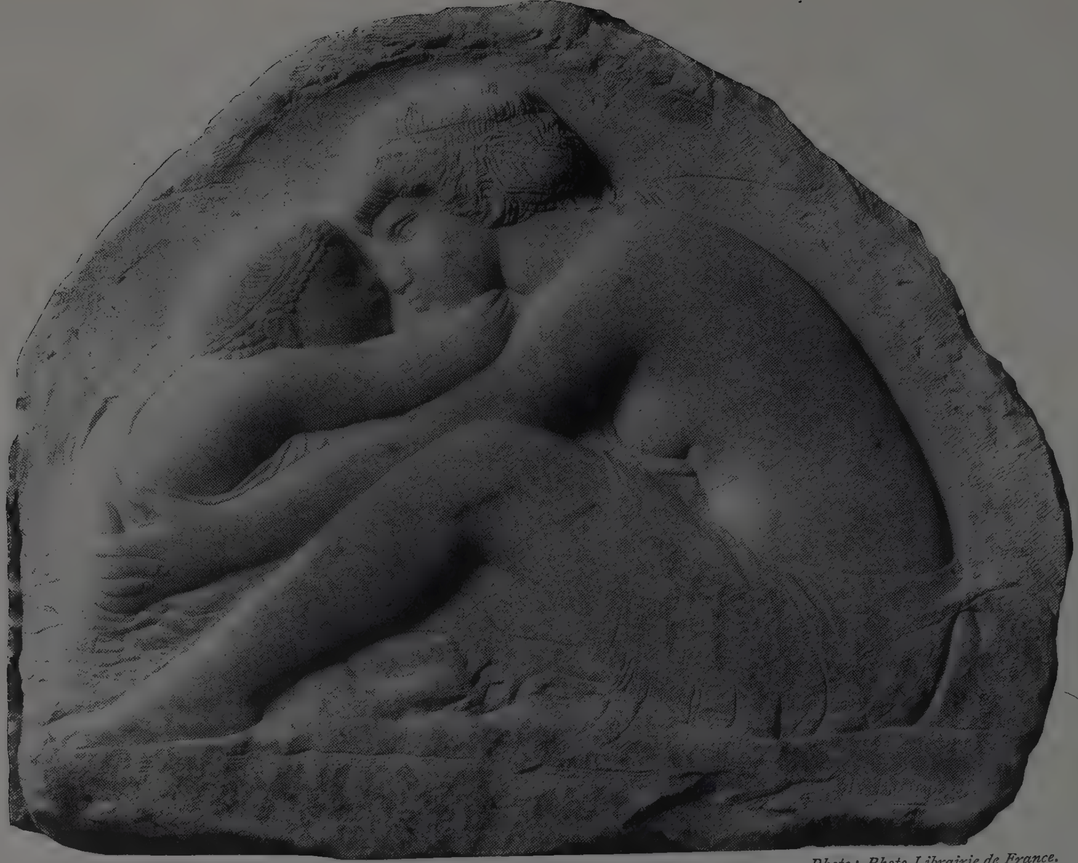
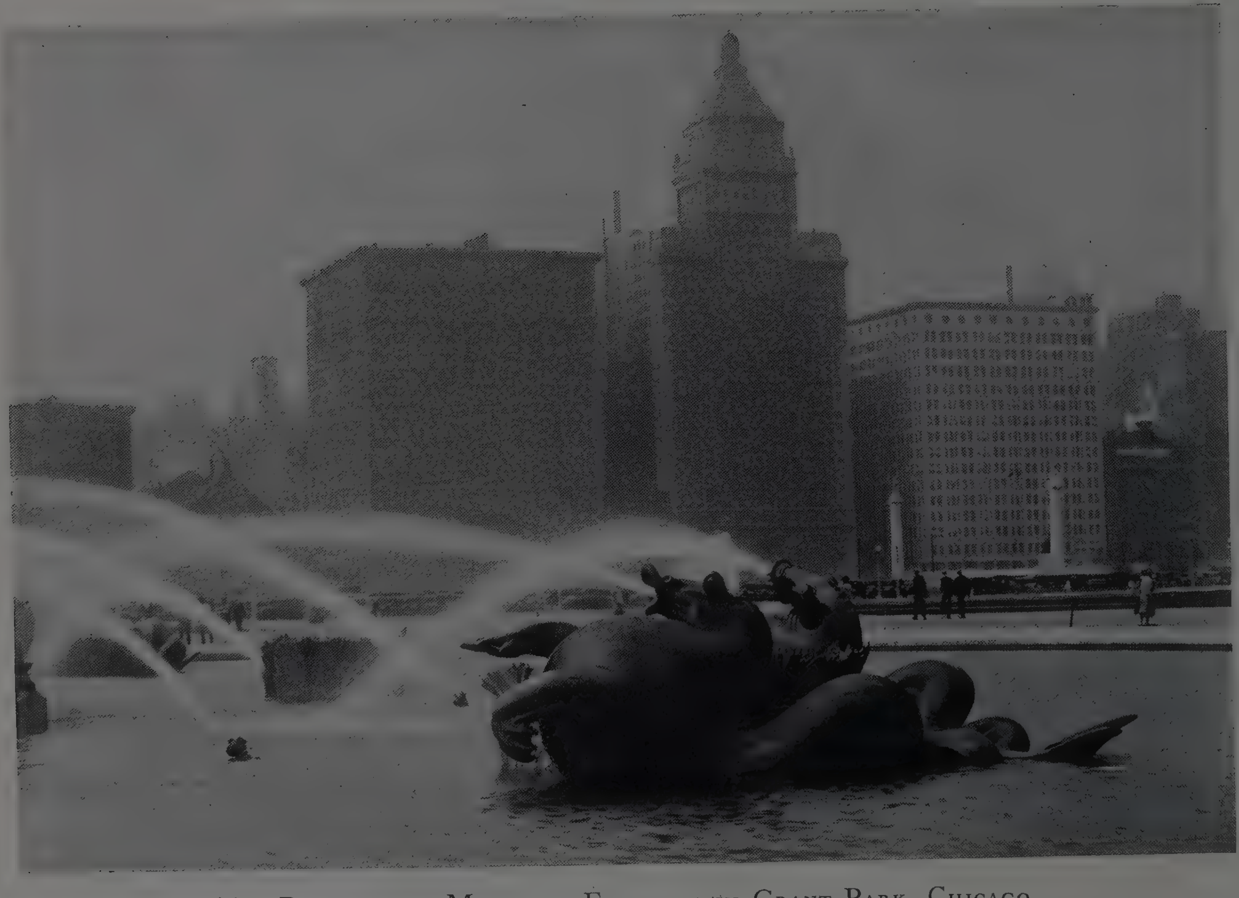
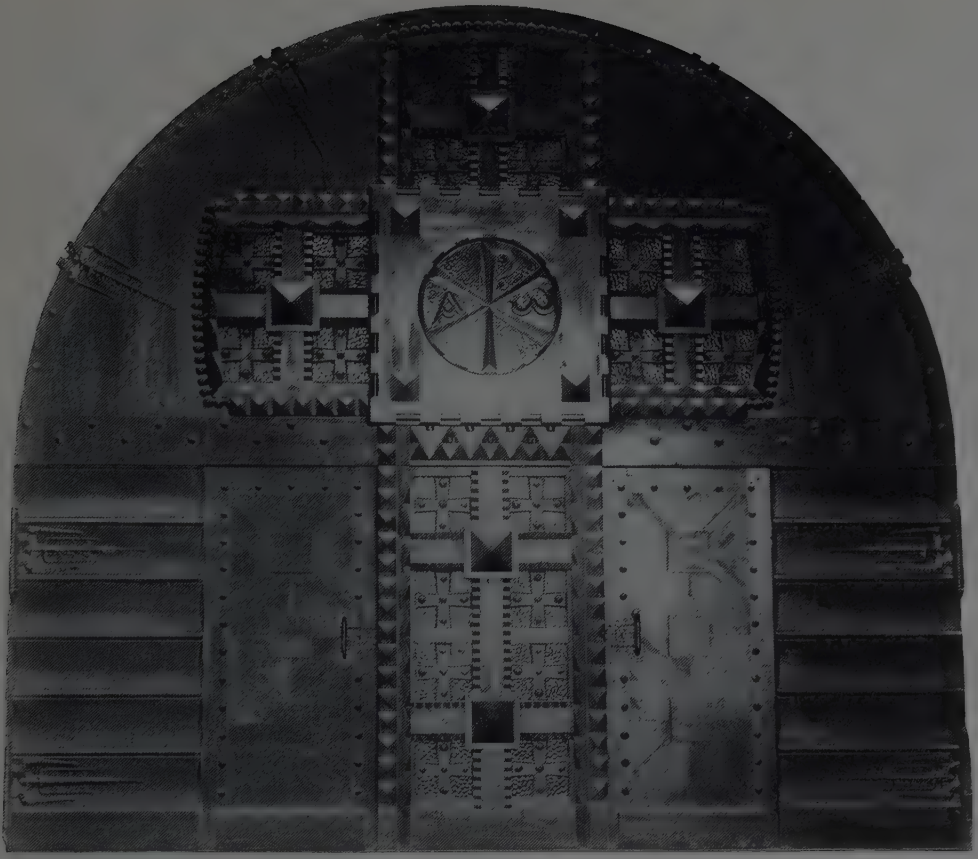


Photo: Photo-Librairie de France.

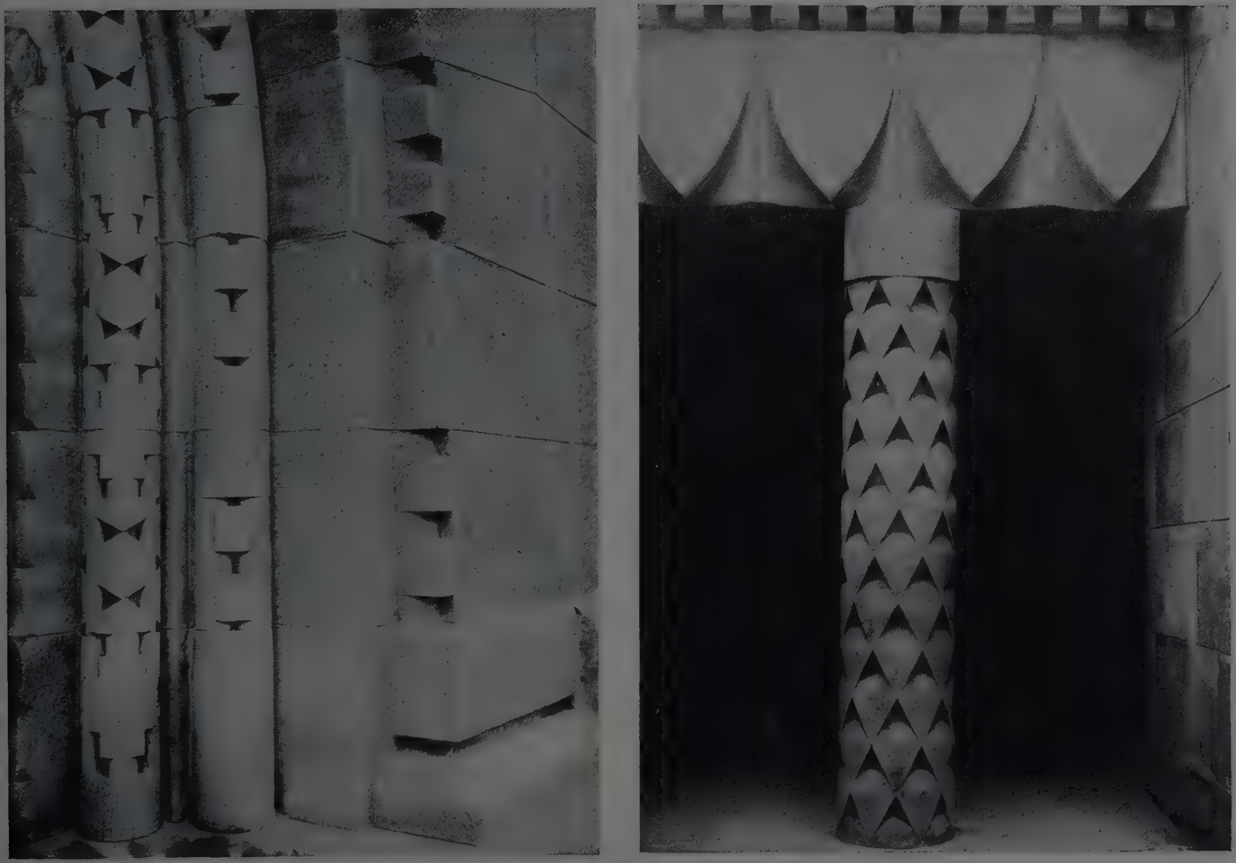
Lunette Panel: Mother and Child.
Sculptor: J. Bernard.



The Buckingham Memorial Fountain in Grant Park, Chicago.
Architect: J. Lambert. *Sculptor:* Marcel Loyau.



Monument et Ossuaire de Douamont : The entrance to the chapel.
Architects : Leon Azema, Max Edrei and Jacques Hardy. *Sculptors:* L'Entreprise Jouvet.



Monument et Ossuaire de Douamont.
Left : Detail of the entrance to the chapel. *Right :* Detail of a column in the crypt.

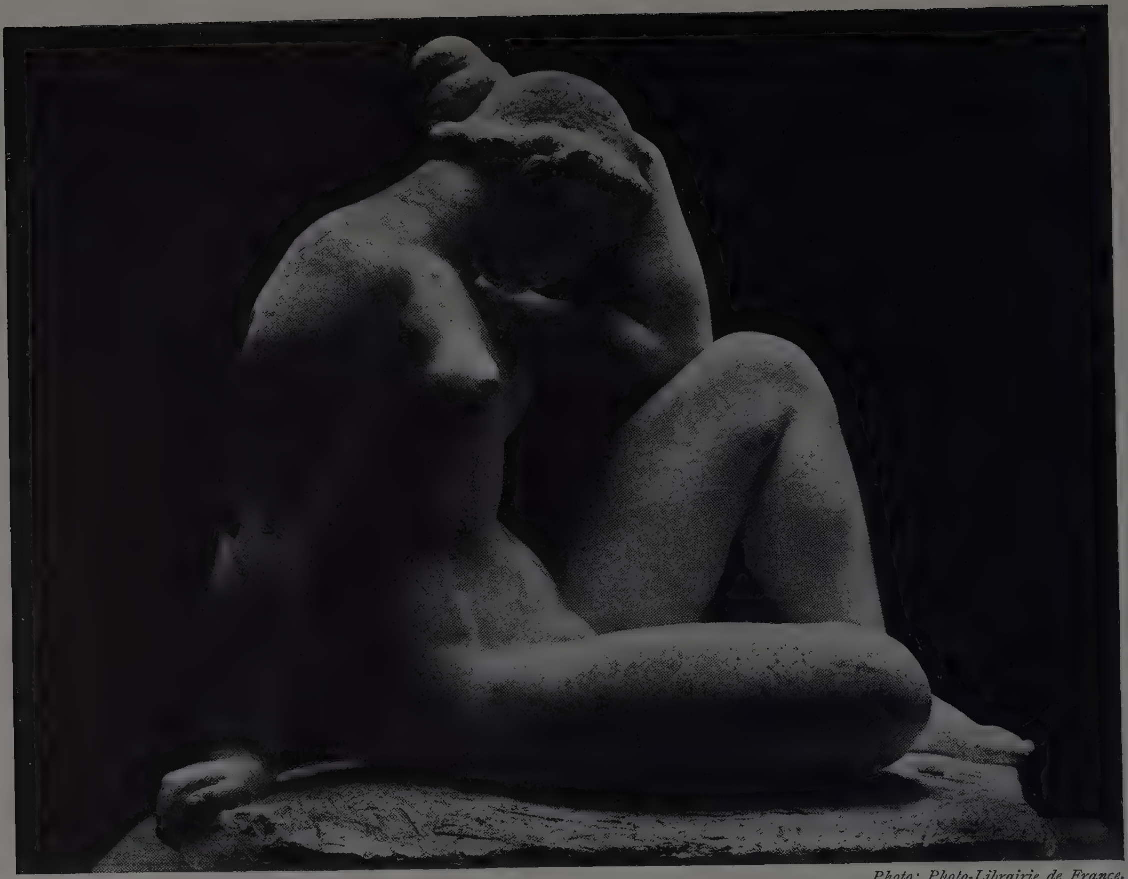
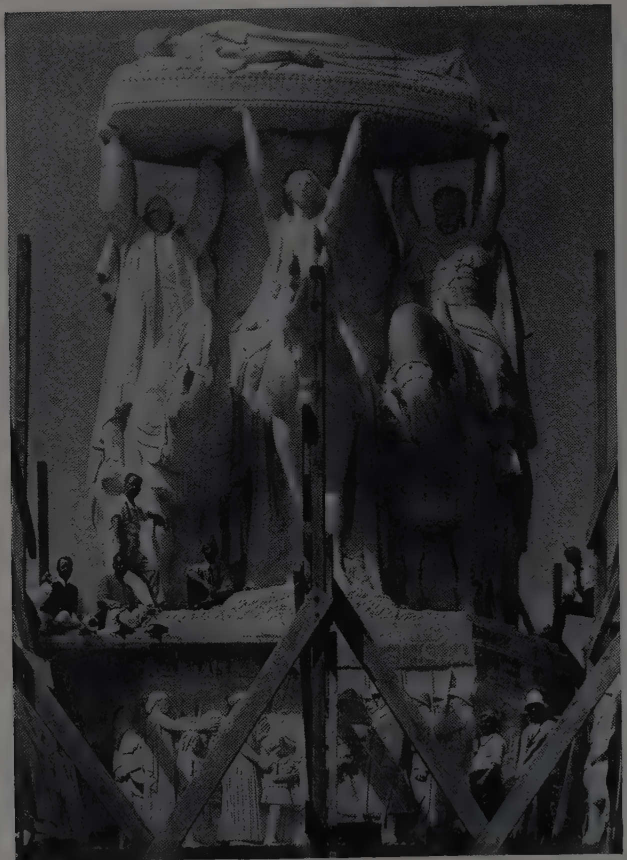


Photo: Photo-Librairie de France.

A FIGURE STUDY.
Sculptor: Aristide Maillol.



Monument aux Morts de la Ville d'Alger.
Sculptor: Paul Landowski.

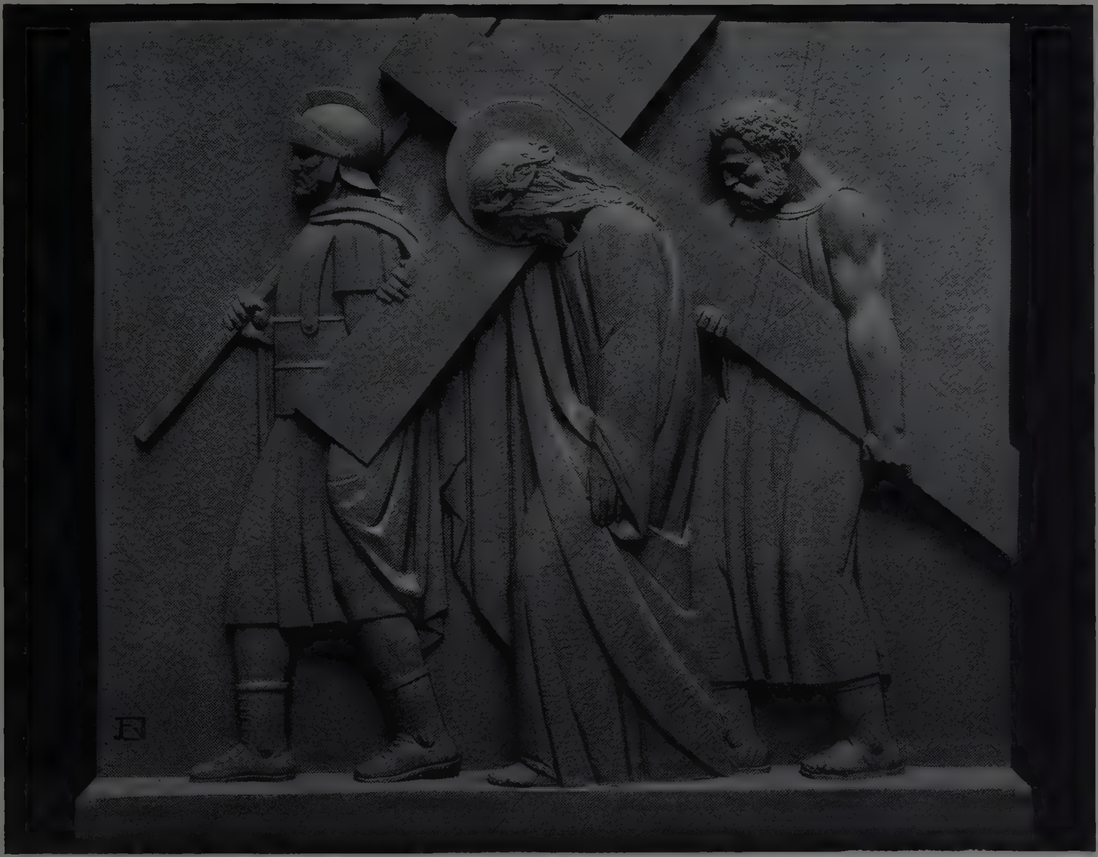
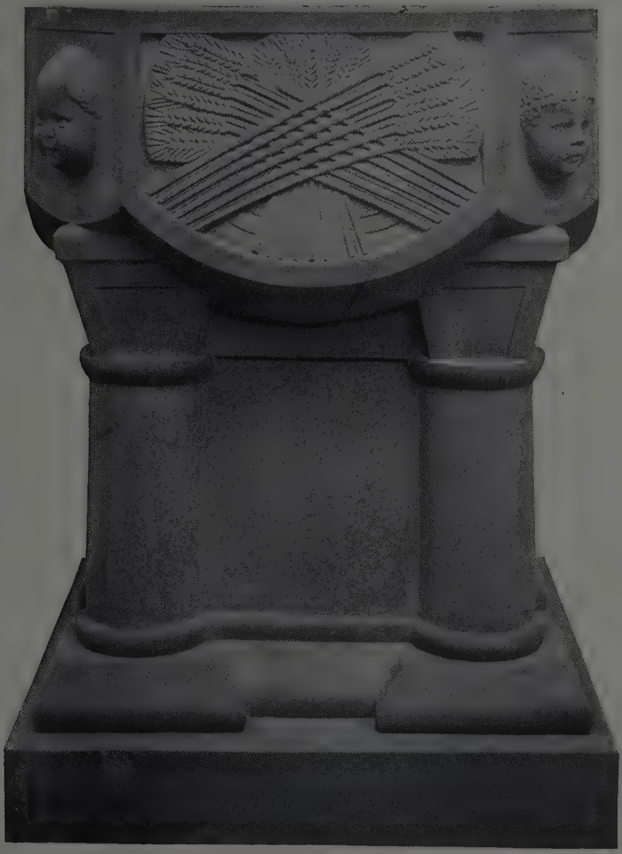
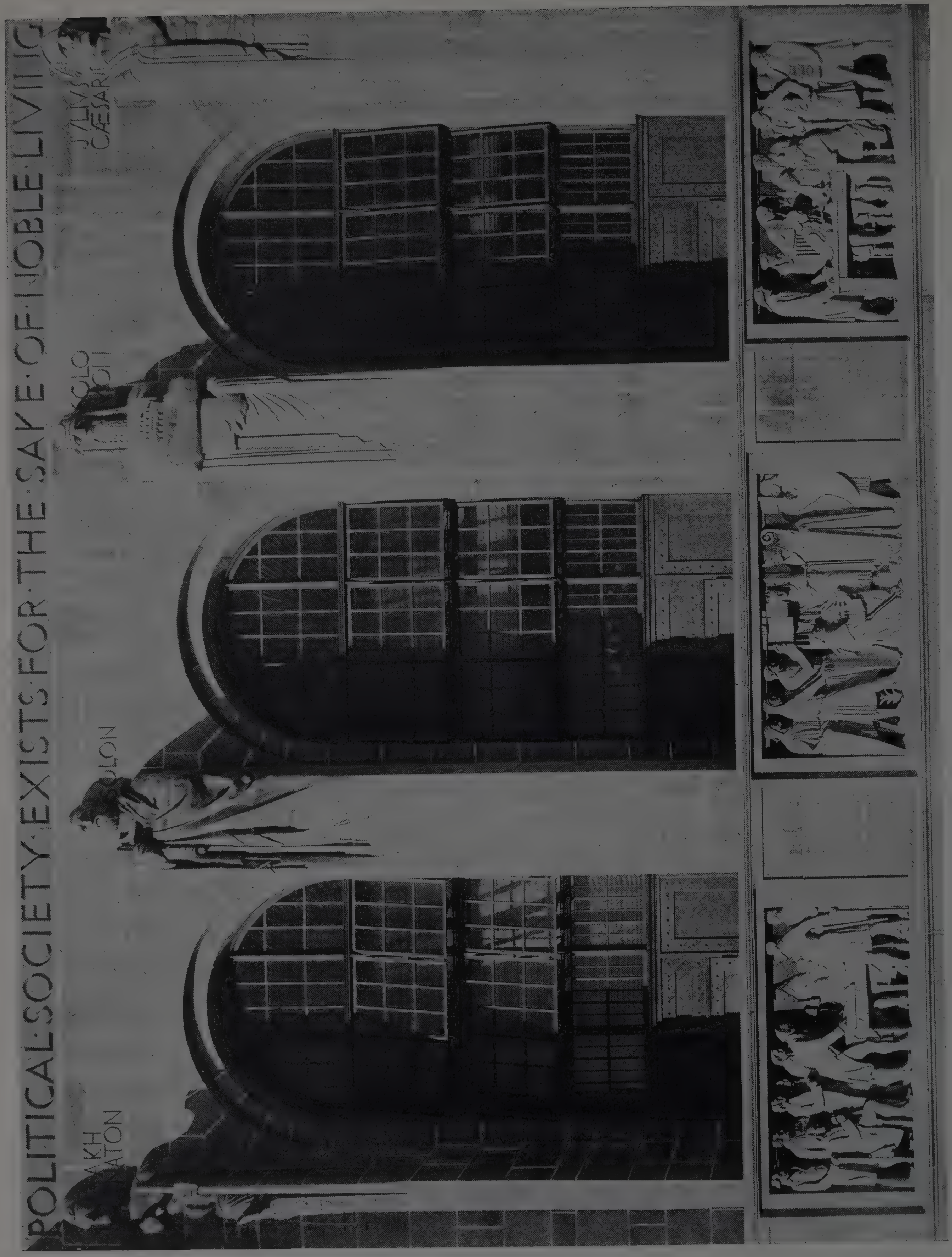


Photo: Bern's, Marouteau & Cie.

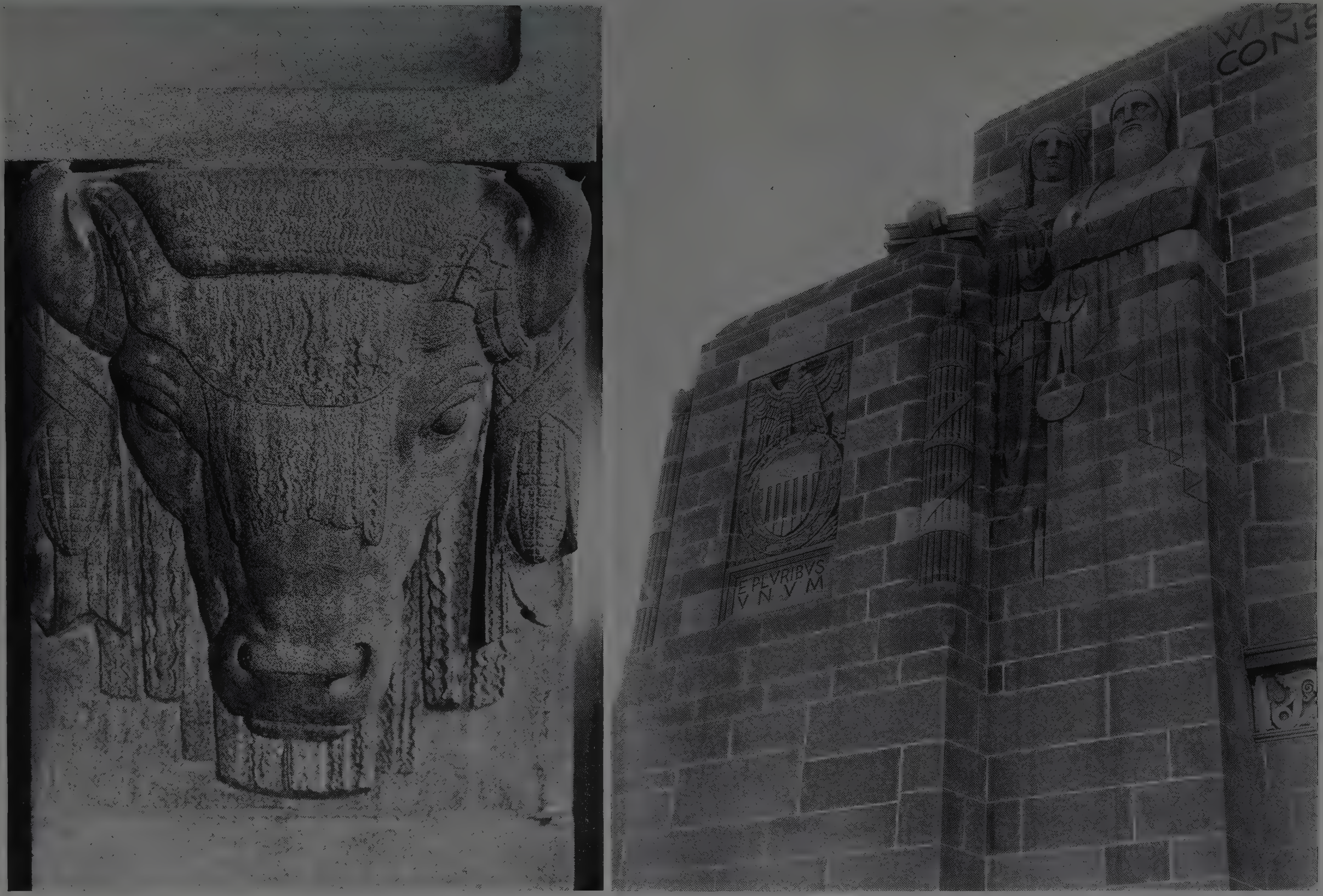
One of the Stations of the Cross in the Chapel of the College des Écoles Chretiennes, Alexandria, Egypt.
Architects: Léon Azema, Max Edrei, Jacques Hardy. *Sculptor:* M. Vezien.



A Baptismal Font at the Église de Munster, Grès des Vosges.
Sculptor: Henri Vallette.


POLITICAL·SOCIETY·EXISTS·FOR·THE·SAKE·OF·NOBLE·LIVING
AKH ATON
SOLON
SOLO ON
JVLIVS CAESAR

Nebraska State Capitol: Carving to the balconies.
Architect: Bertram Goodhue. *Sculptor*: Lee Lawrie. *Carvers*: Edward Ardolino Inc.


E PLVRIBVS
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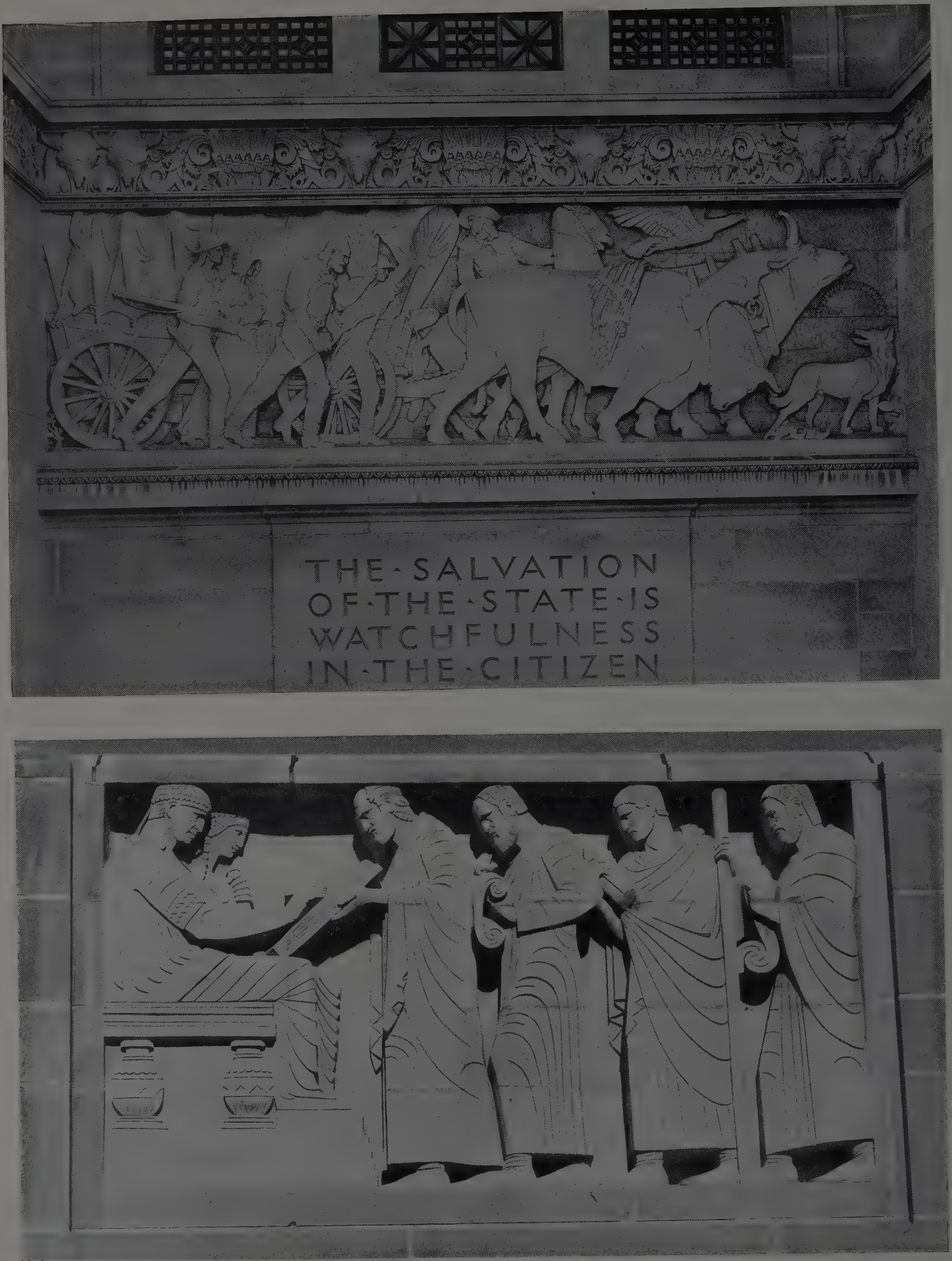
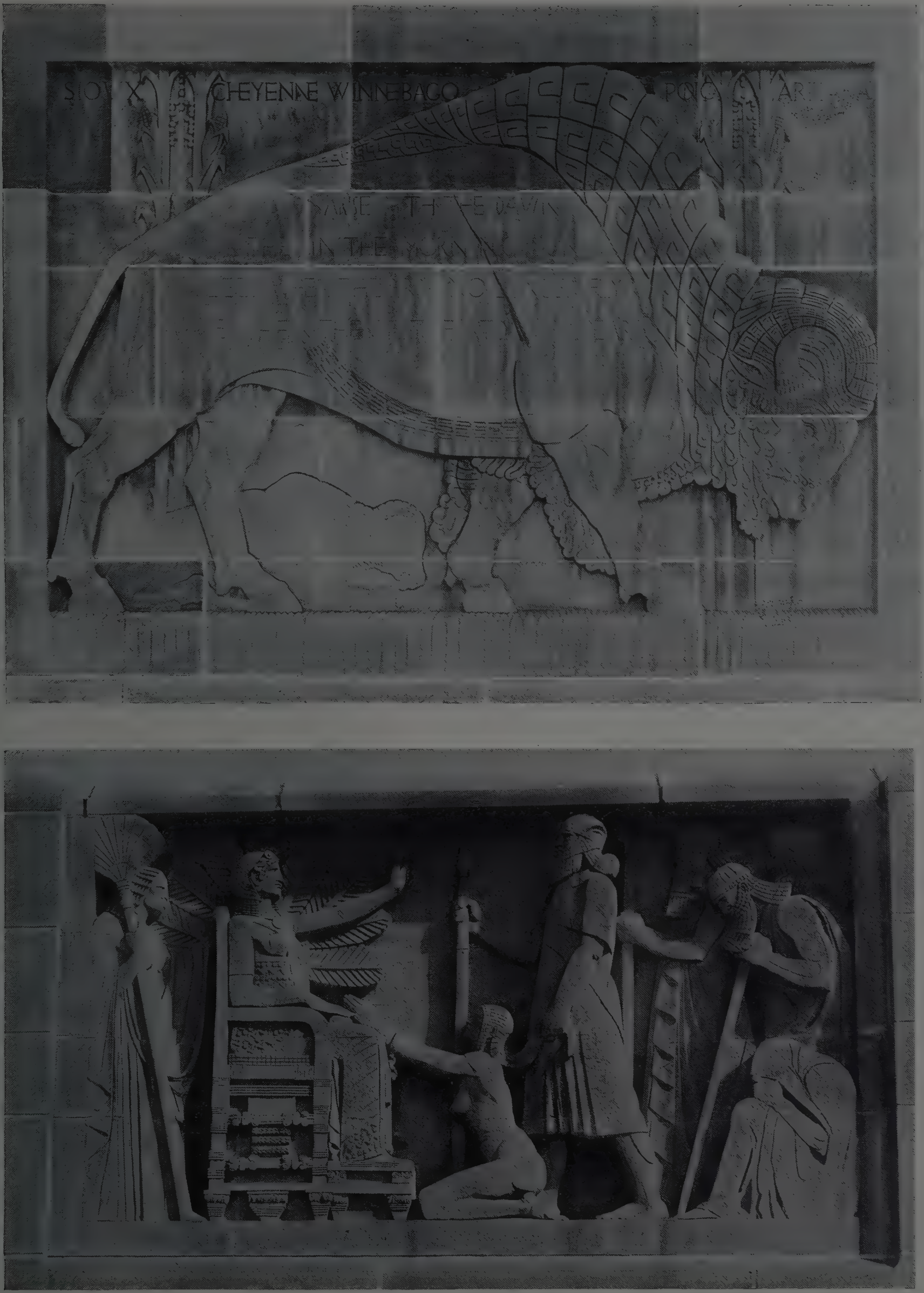
WIS
CONS

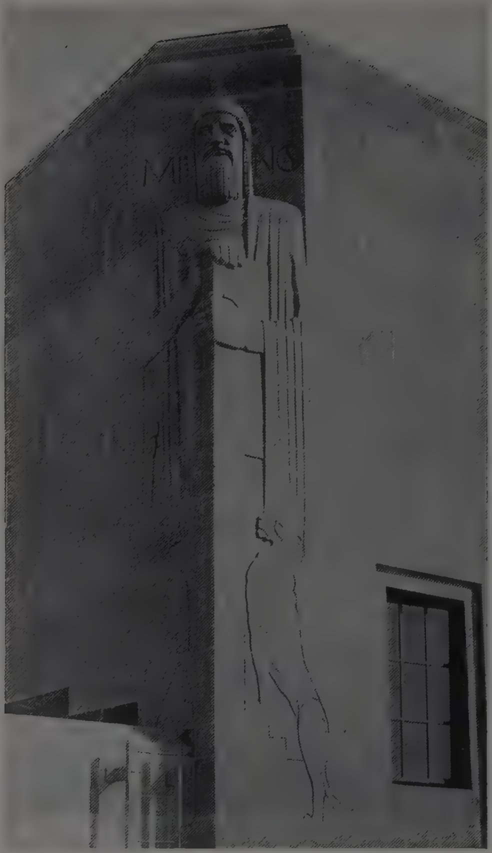
Nebraska State Capitol. *Left:* A carved truss to a fireplace. *Right:* A carved buttress.
Architect: Bertram Goodhue. *Sculptor:* Lee Lawrie. *Carvers:* Edward Ardolino Inc.

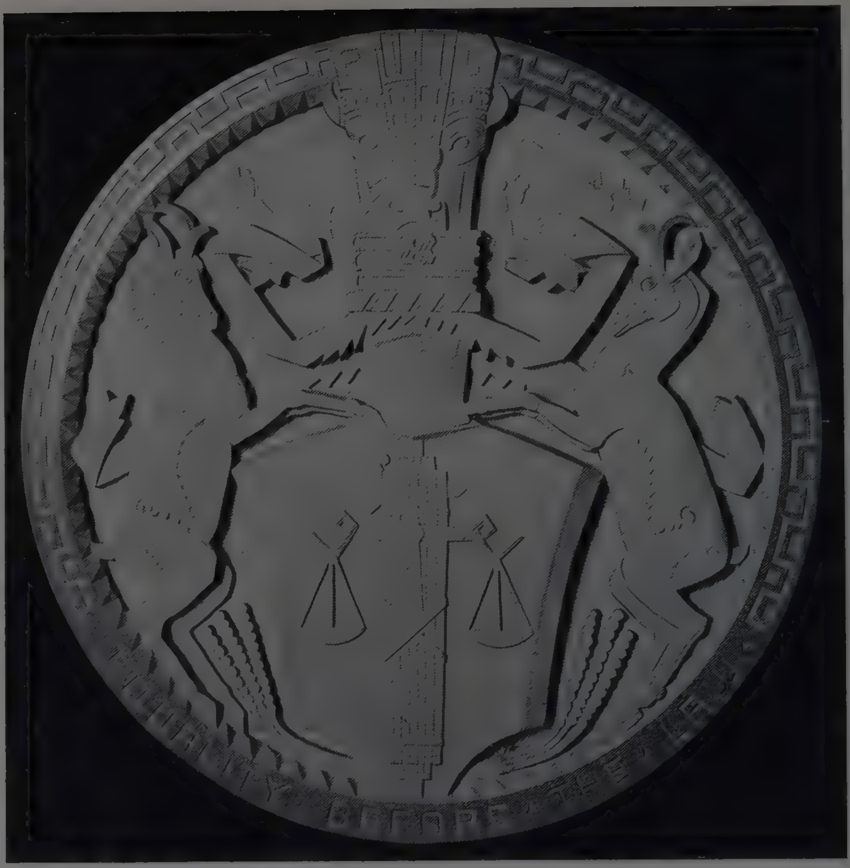

THE·SALVATION
OF·THE·STATE·IS
WATCHFULNESS
IN·THE·CITIZEN

NEBRASKA STATE CAPITOL: Two sculptured panels.
Architect: Bertram Goodhue. *Sculptor:* Lee Lawrie. *Carvers:* Edward Ardolino Inc.

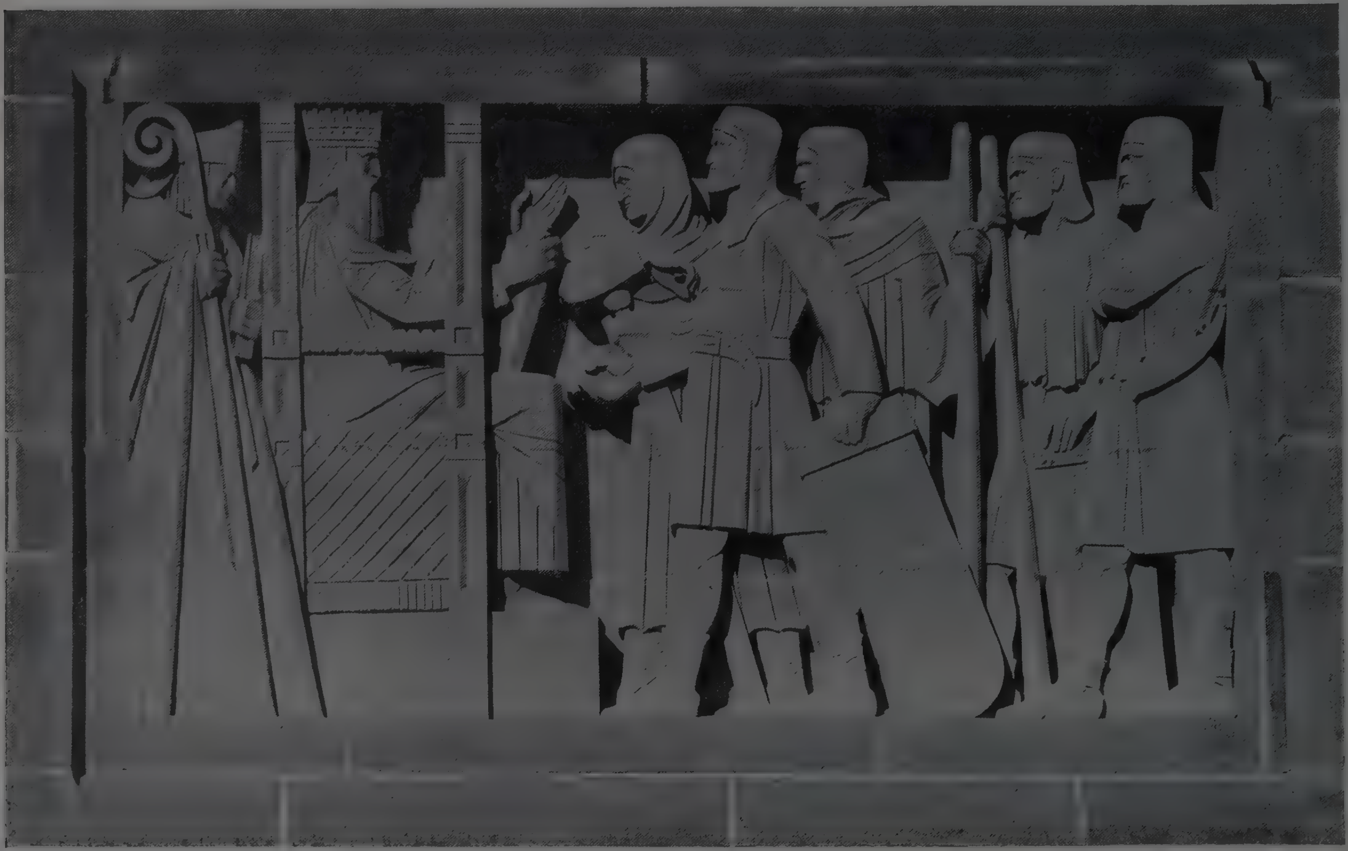

CHEYENNE WINNEBAGO

Nebraska State Capitol : Two sculptured panels.
Architect : Bertram Goodhue. *Sculptor :* Lee Lawrie. *Carvers :* Edward Ardolino Inc.





NEBRASKA STATE CAPITOL. *Left:* Carved figure on a corner of the building. *Right:* Carved panel with heraldic treatment.
Architect: Bertram Goodhue. *Sculptor:* Lee Lawrie. *Carvers:* Edward Ardolino Inc.



NEBRASKA STATE CAPITOL: A sculptured panel.
Architect: Bertram Goodhue. *Sculptor:* Lee Lawrie. *Carvers:* Edward Ardolino Inc.

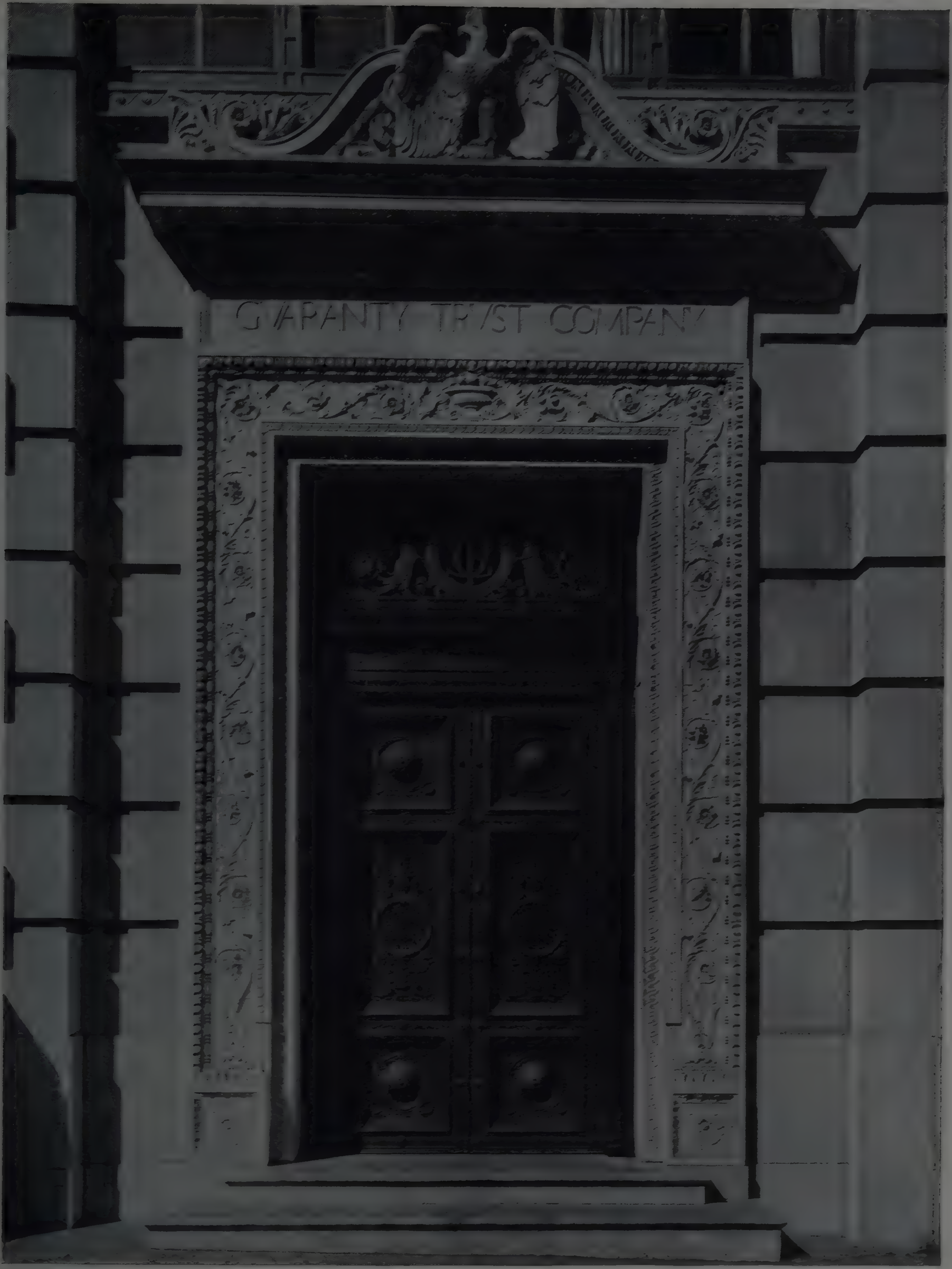
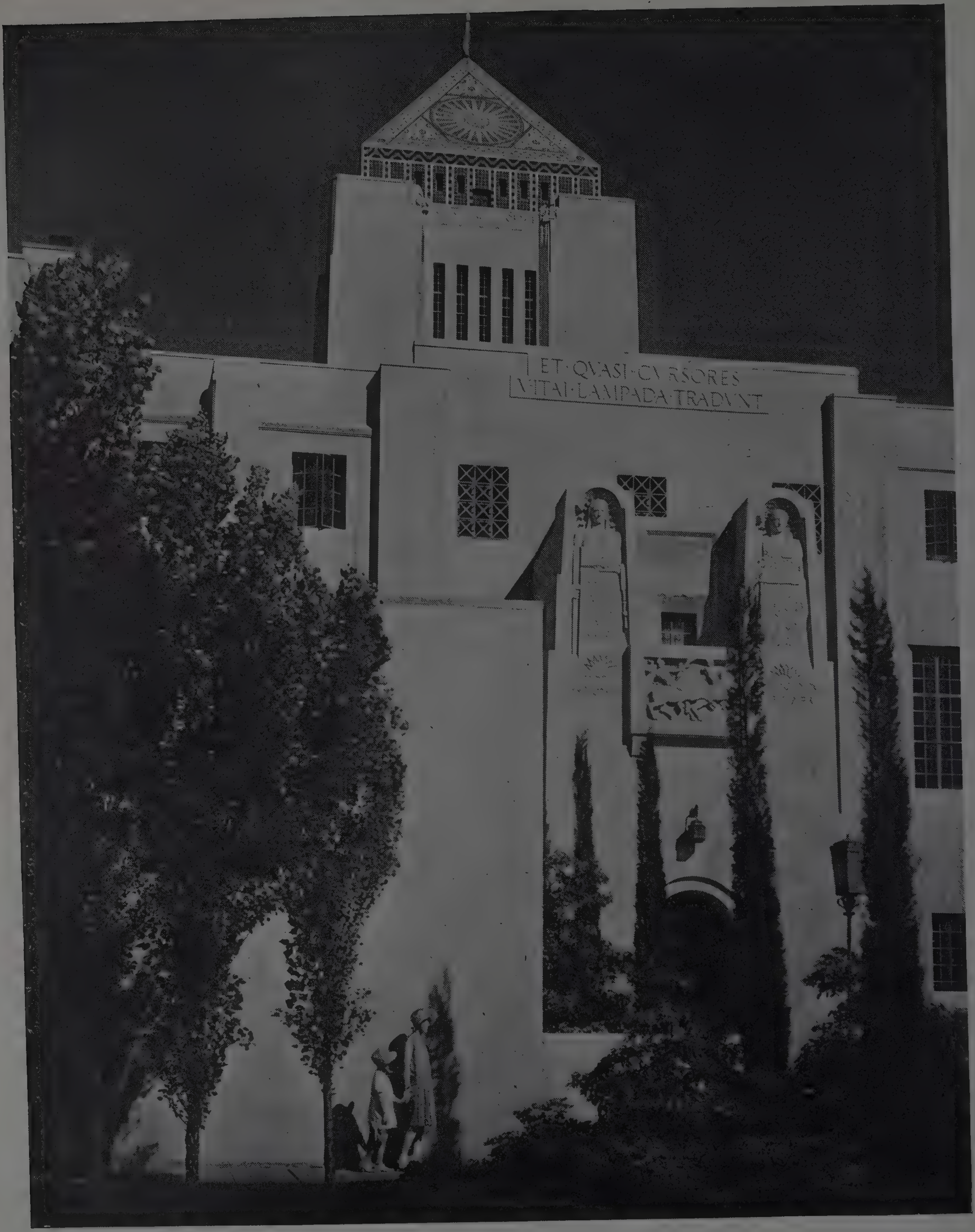

GUARANTY TRUST COMPANY

Photo: Wurts Bros.

Entrance to the Guaranty Trust Company, New York.
Architects: Cross and Cross. *Sculptor:* Ulysses Ricci. *Carvers:* Edward Ardolino Inc.


ET·QVASI·CVRSORES
VITAI·LAMPADA·TRADVNT

Los Angeles Public Library : The Flower Street doorway.
Associated Architects : Bertram Goodhue and Carleton Monroe Winslow. *Sculptor:* Lee Lawrie. *Carvers :* Edward Ardolino Inc.

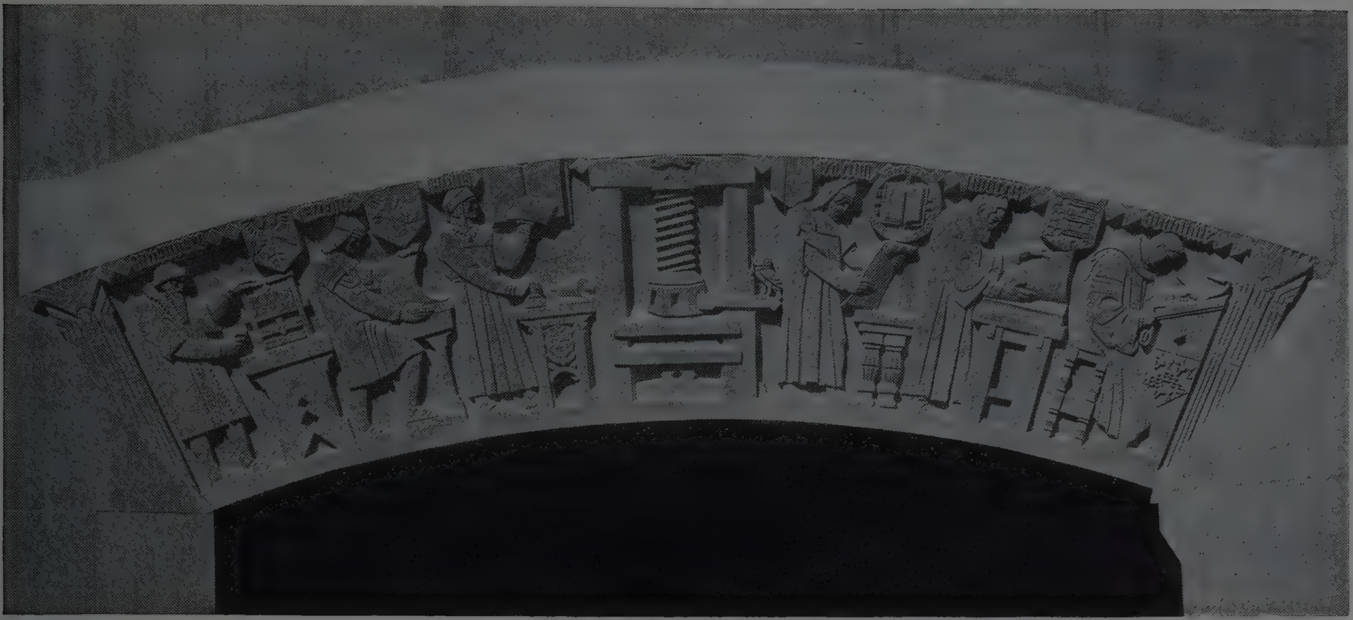


Photo : Miles Berné.

Los Angeles Public Library : Carved doorhead to arch over entrance.

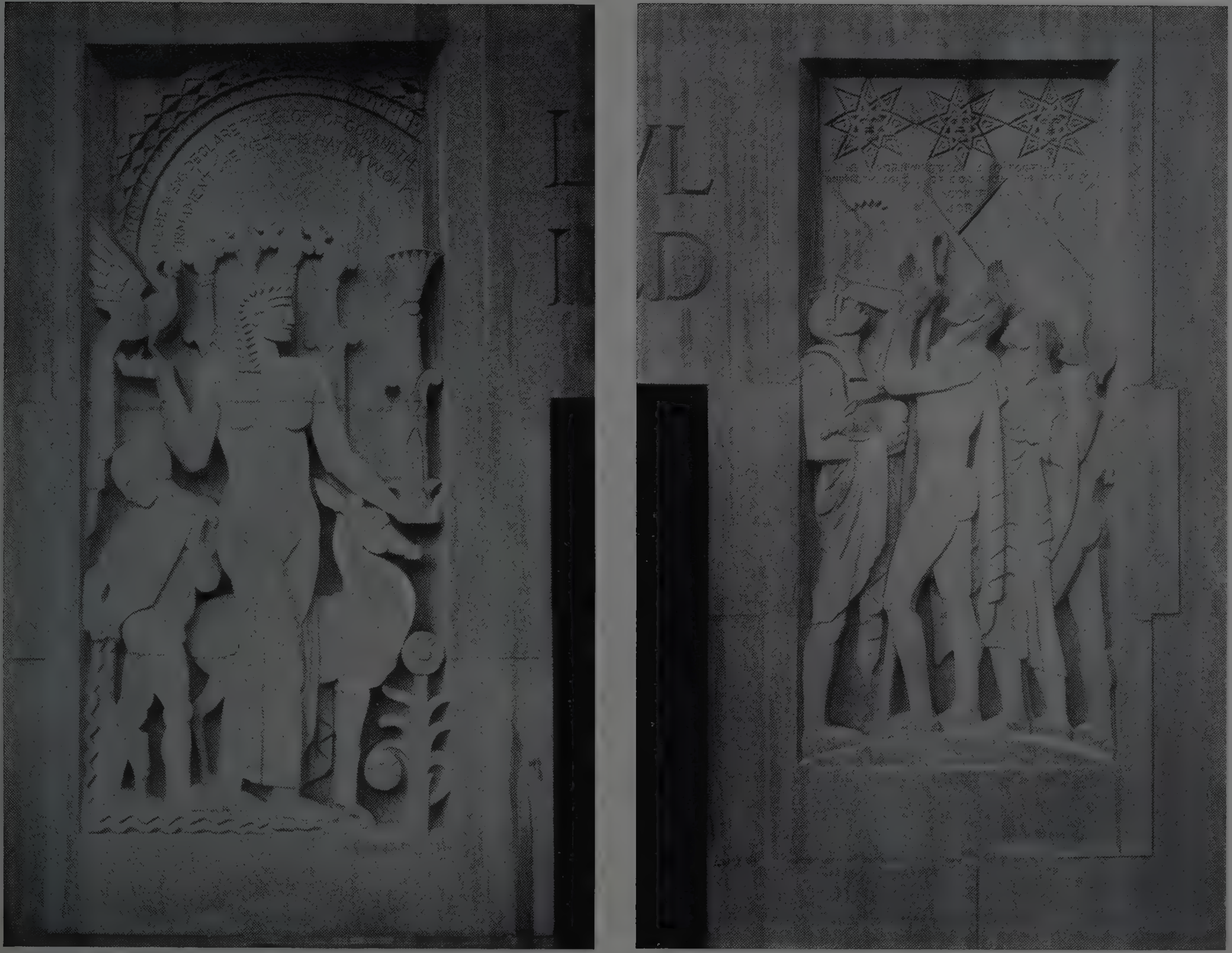


Photo : Miles Berné.

Los Angeles Public Library : Sculptured panels at the north-east terrace door.
Associated Architects : Bertram Goodhue and Carleton Monroe Winslow. *Sculptor:* Lee Lawrie. *Carvers :* Edward Ardolino Inc.

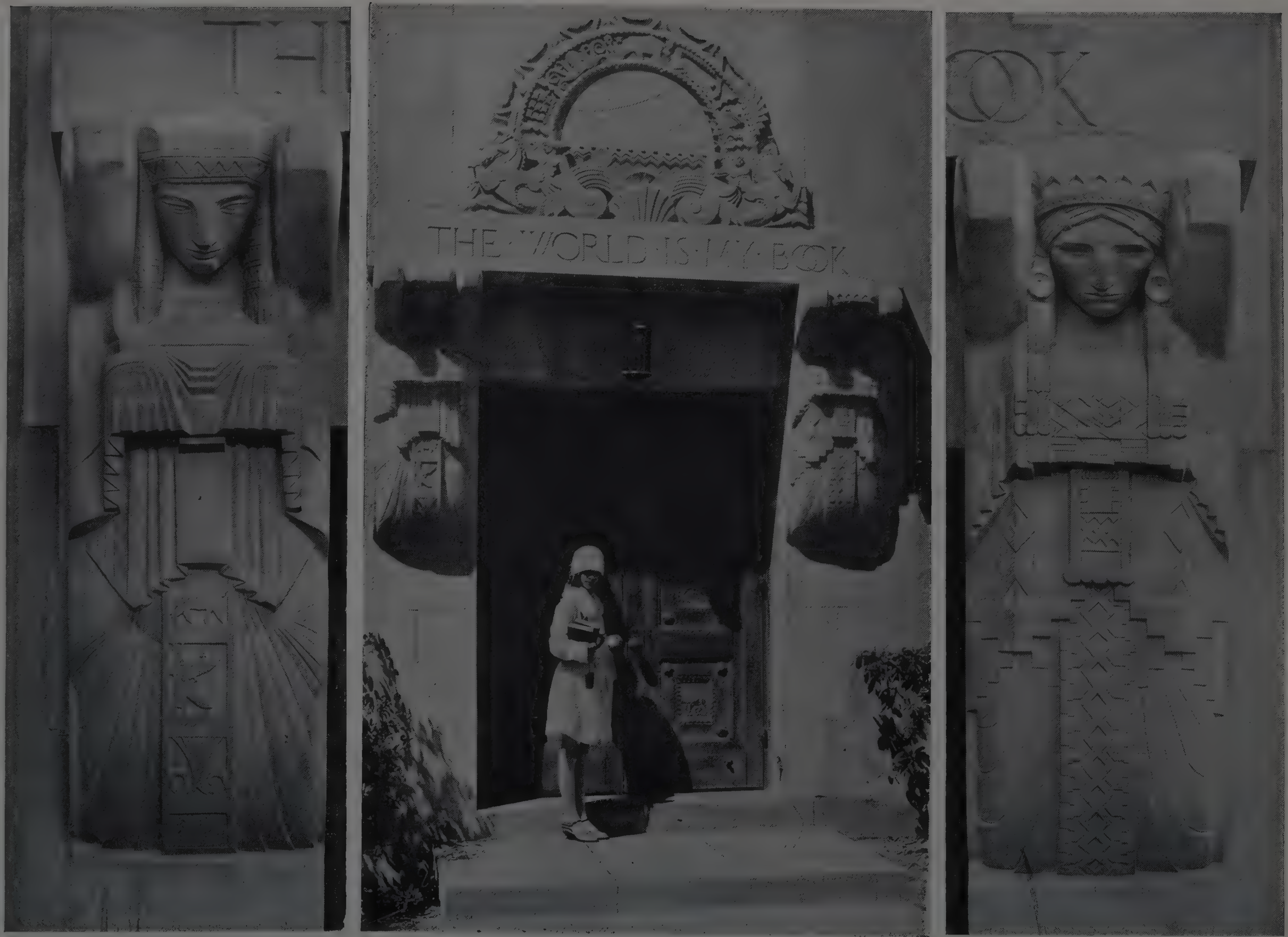
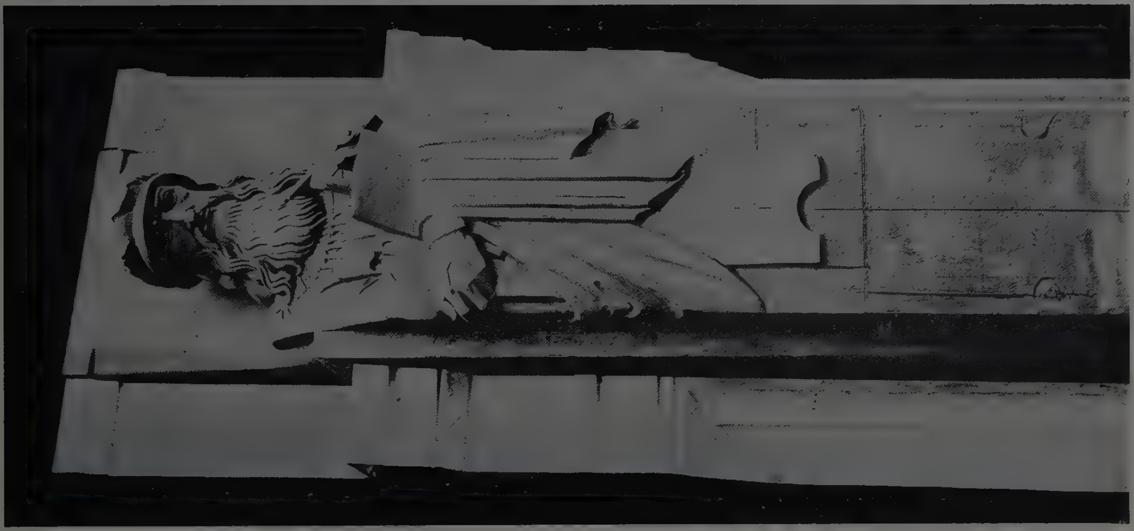
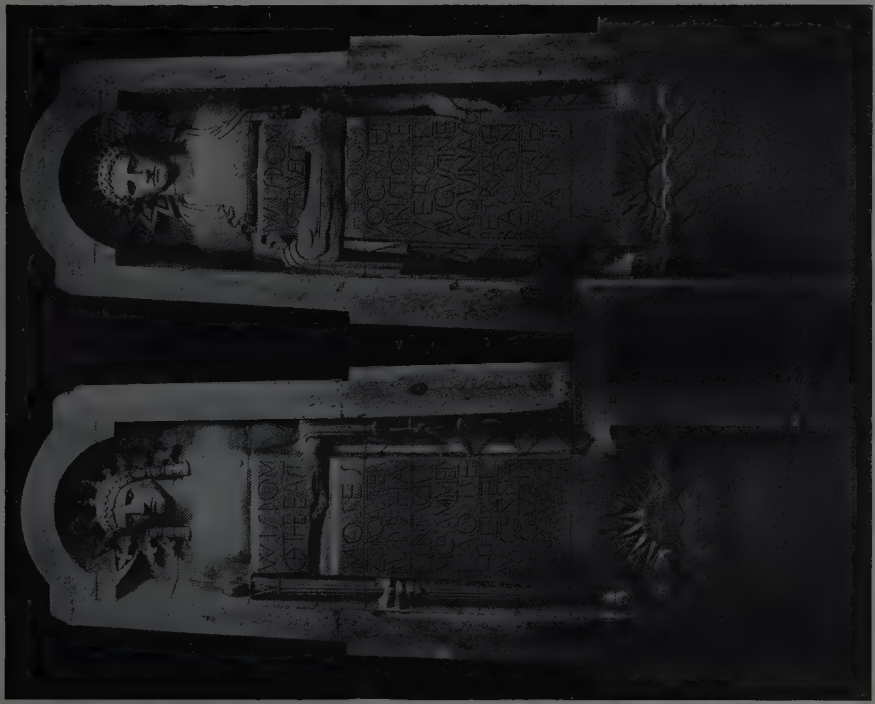
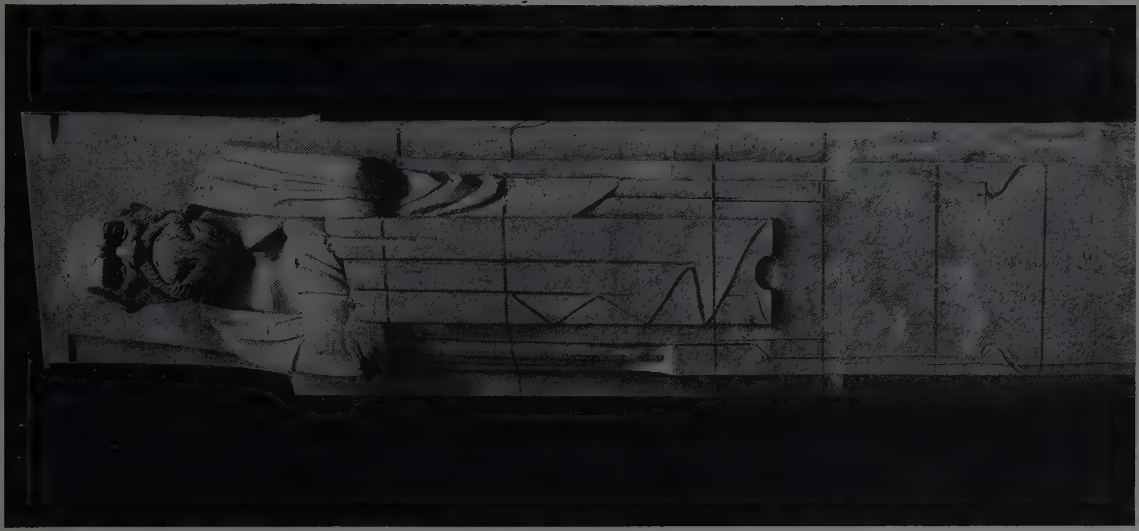


Photo : Miles Berné.

Los Angeles Public Library : The children's entrance with its carved consoles.
Architects : Bertram Goodhue and Carleton Monroe Winslow. *Sculptor:* Lee Lawrie. *Carvers :* Edward Ardolino Inc.







Carved figures on the Los Angeles Public Library.
Left : Leonardo da Vinci. *Right* : Socrates.
Centre : Phosphor, the Star of the East, and Hesper, the Star of the West.
Sculptor : Lee Lawrie. *Carvers* : Edward Ardolino Inc.

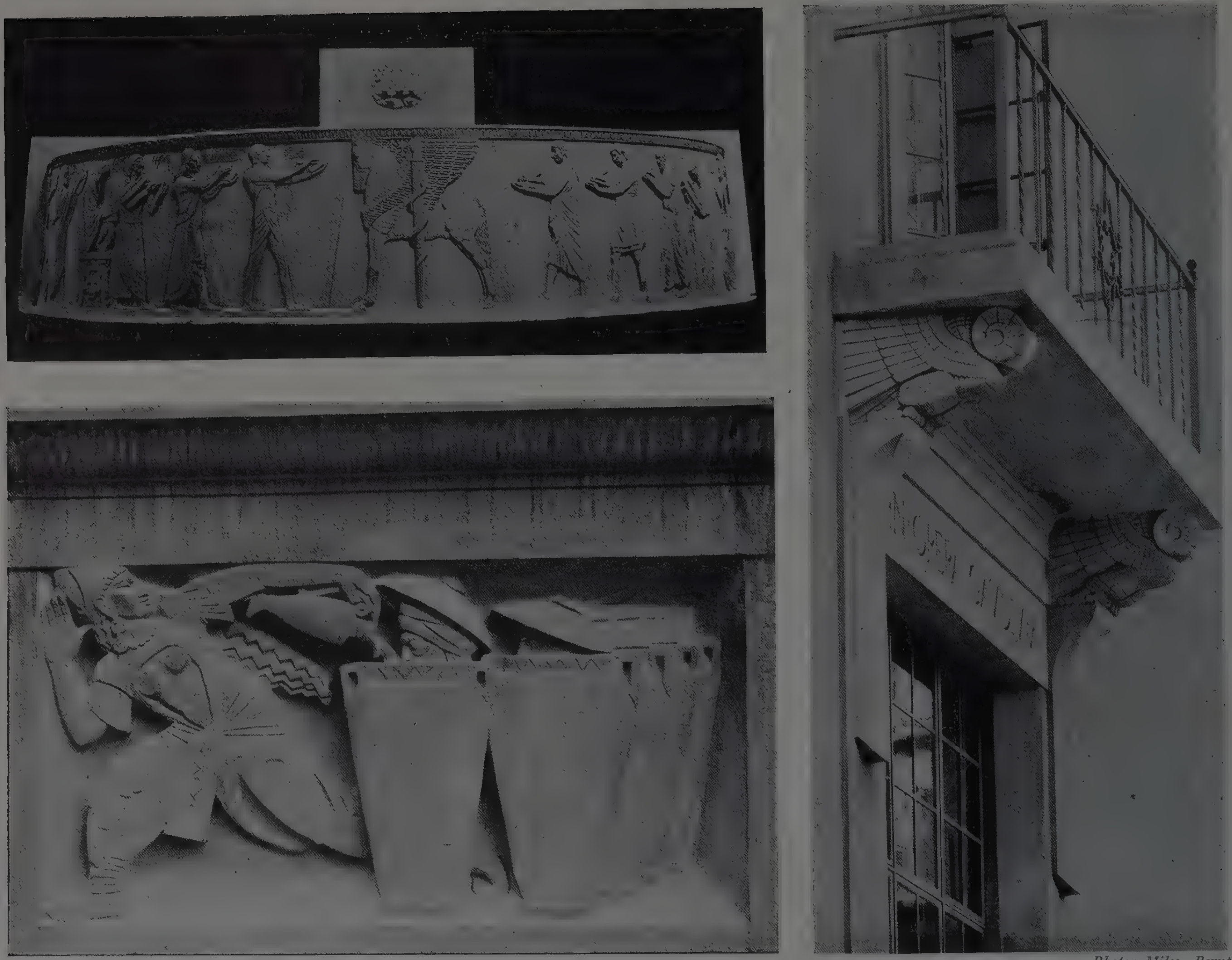
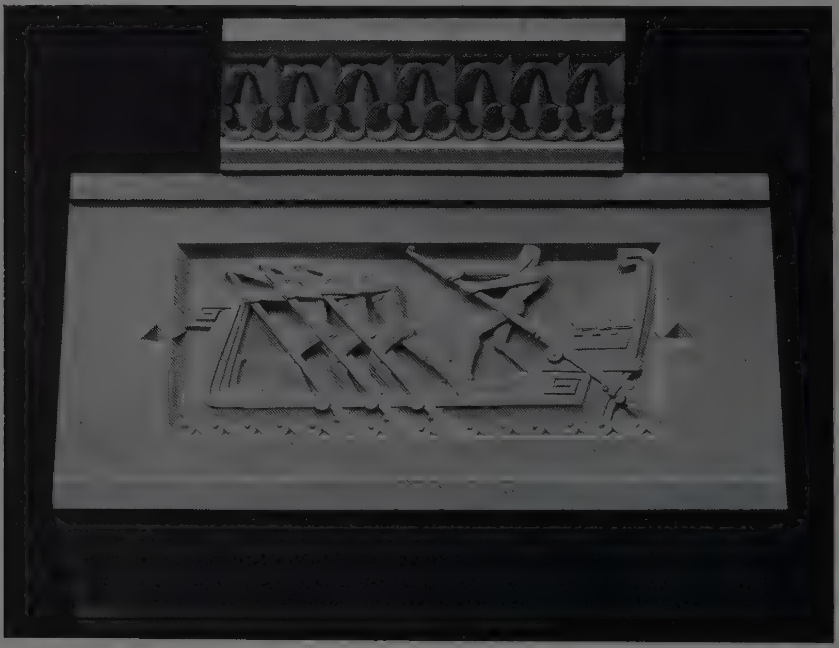
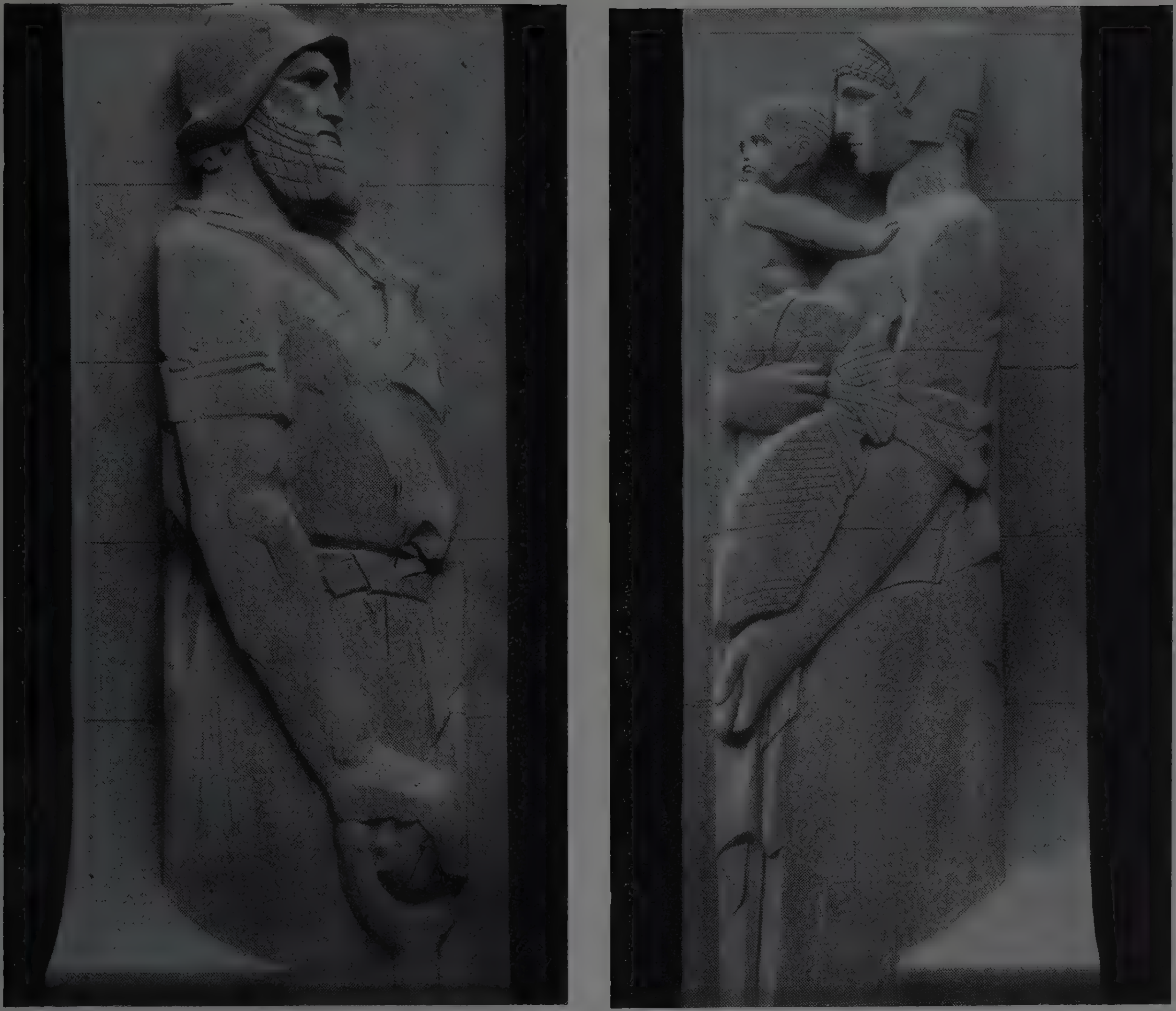


Photo: Miles Berne.

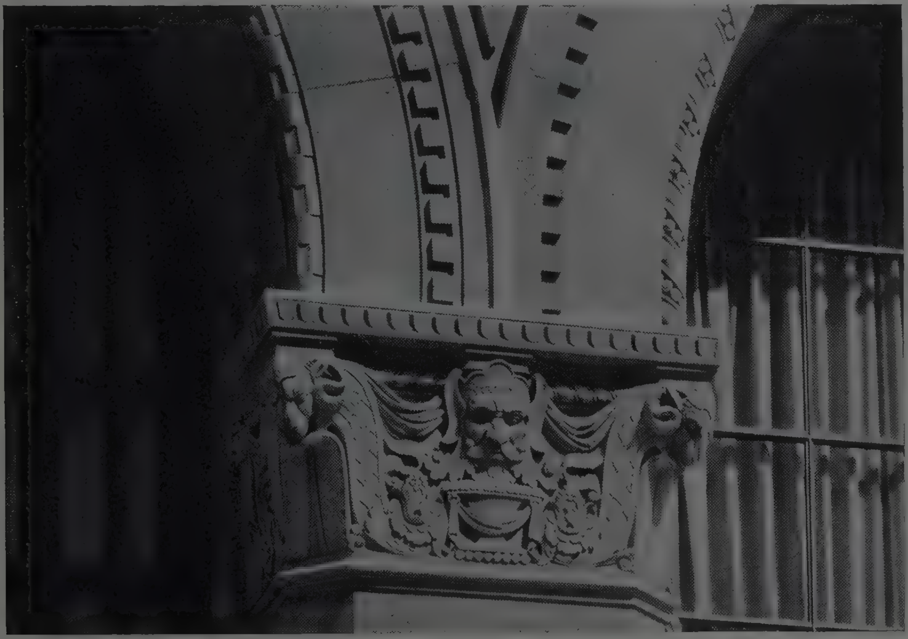
Los Angeles Public Library. *Left (above):* The Well of the Scribes. *Left (below):* A sculptured panel from the "Arabian Nights." *Right:* The owl corbels under the west balcony. *Sculptor:* Lee Lawrie. *Carvers:* Edward Ardolino Inc.



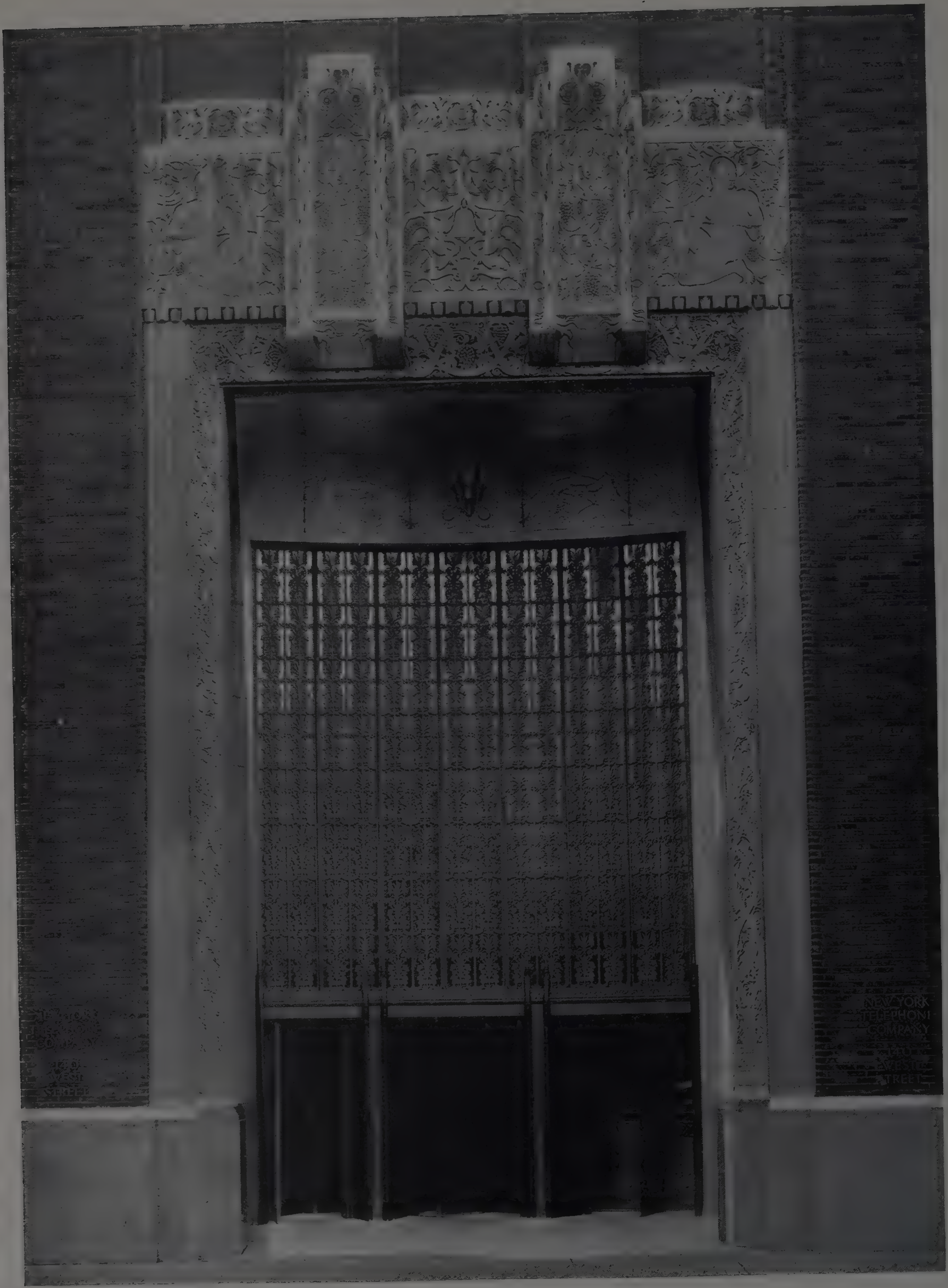
Carving for the Home Office Building of the Fidelity Mutual Life Insurance Co., Philadelphia. *Sculptor:* Lee Lawrie.



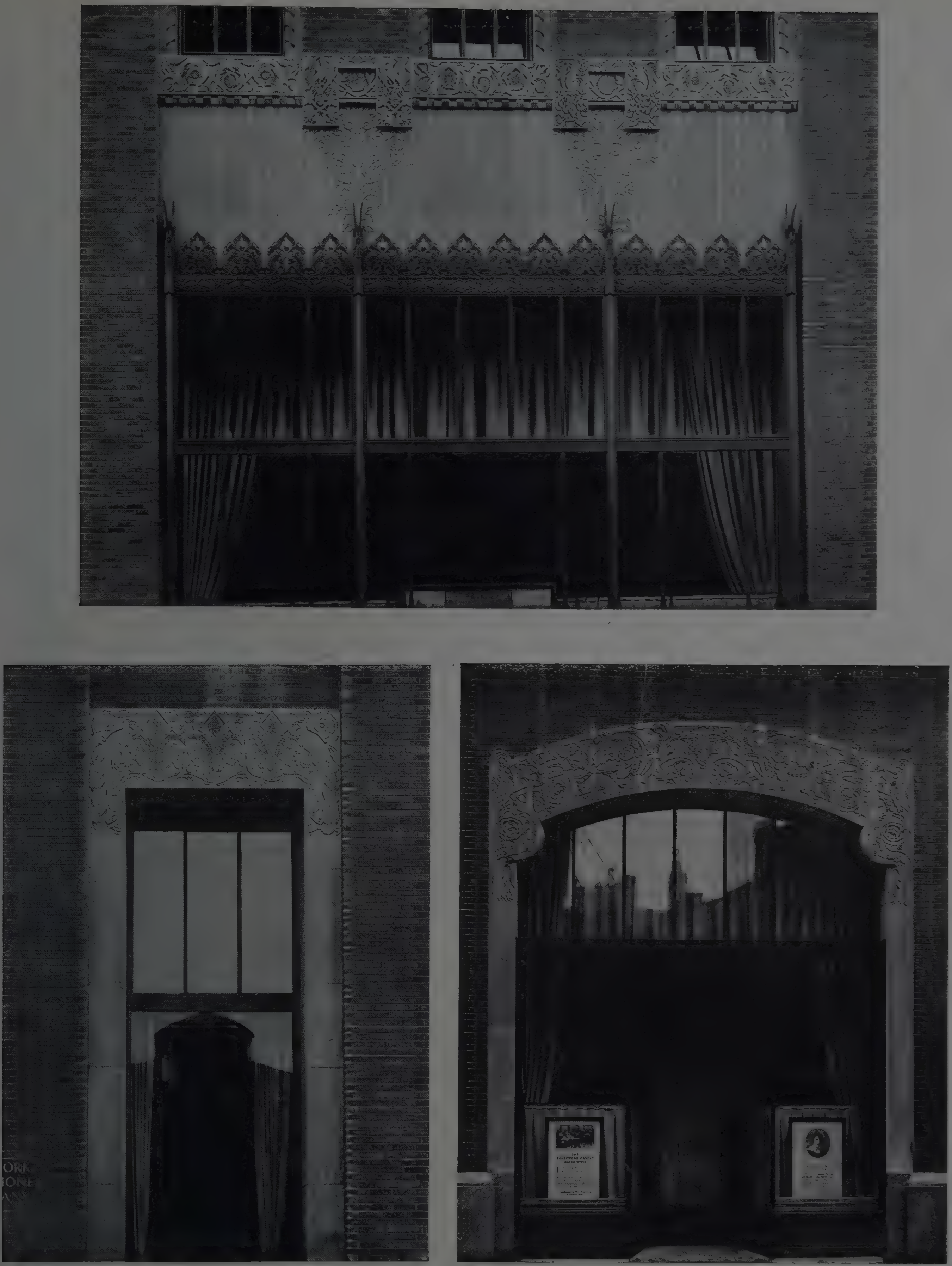
Carved figures for the Home Office Building of the Fidelity Mutual Life Insurance Co., Philadelphia.
Sculptor: Lee Lawrie.



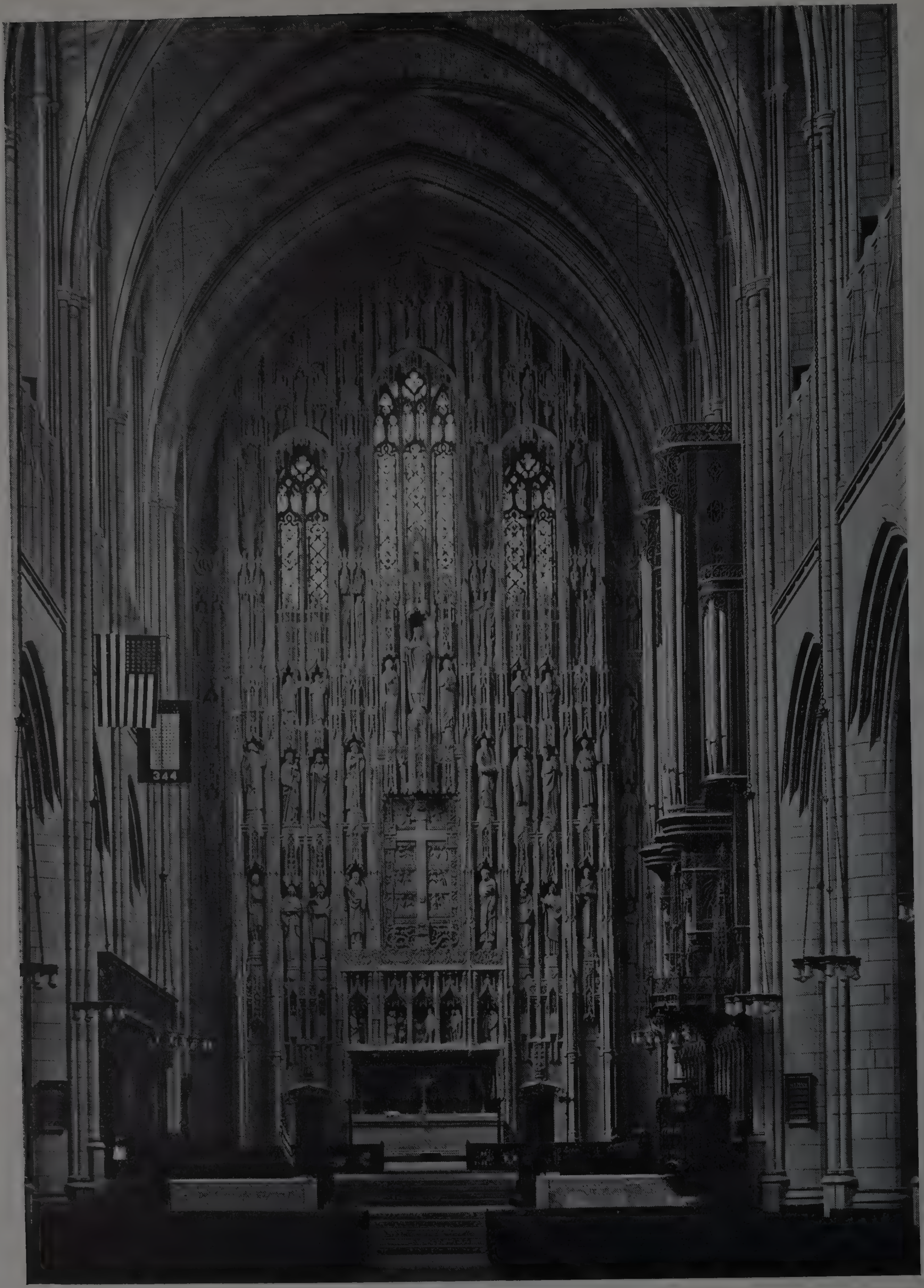
Detail of a capital on the Boston Consolidated Gas Building.
Architects: Parker, Thomas and Rice. *Sculptor:* George K. L. Loeser.


NEW YORK
TELEPHONE
COMPANY

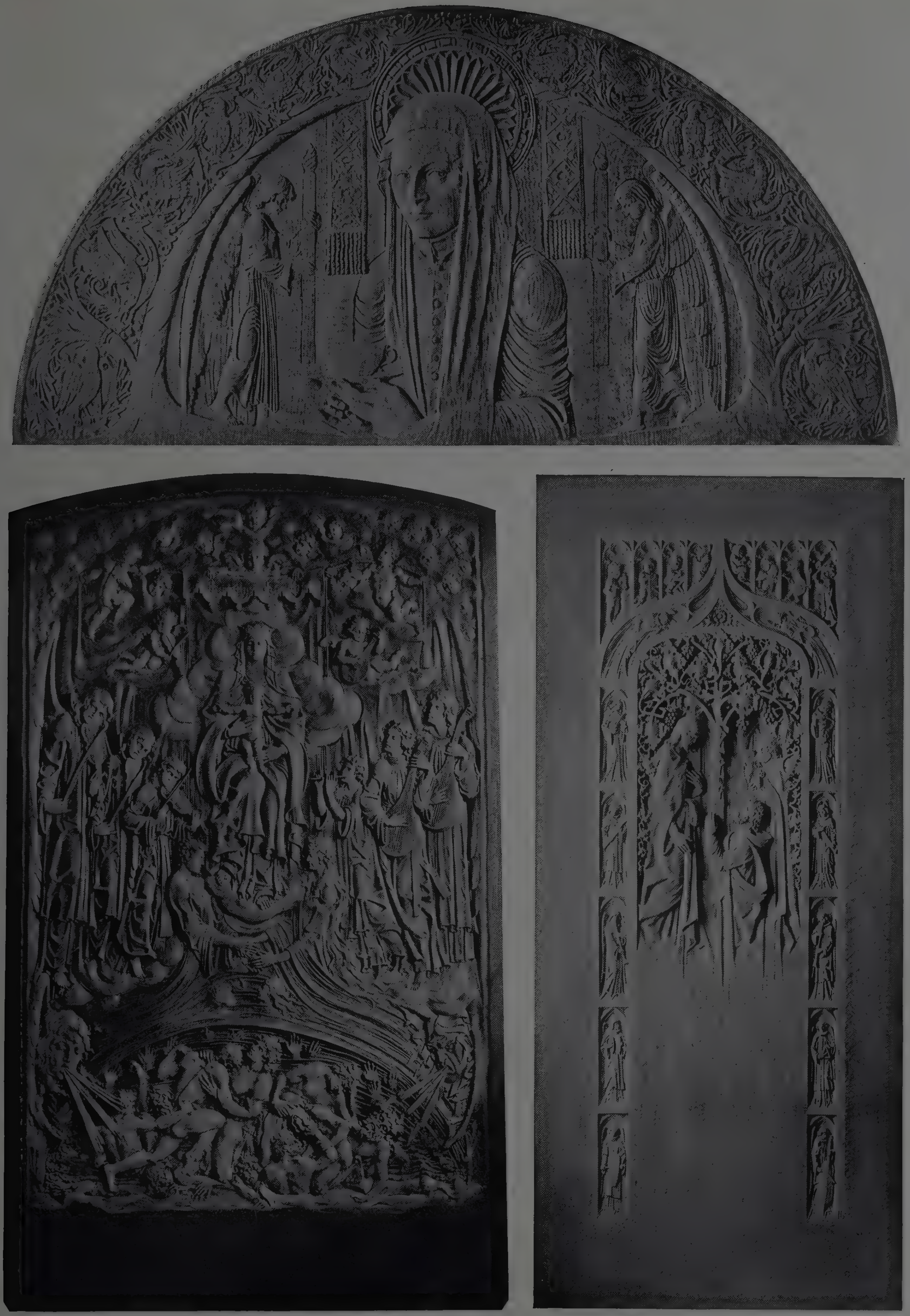
The entrance to the NEW YORK TELEPHONE BUILDING.
Architects: Mackenzie, Vorhees and Gmelin. *Sculptor:* Ulysses Ricci. *Carvers:* Edward Ardolino Inc.



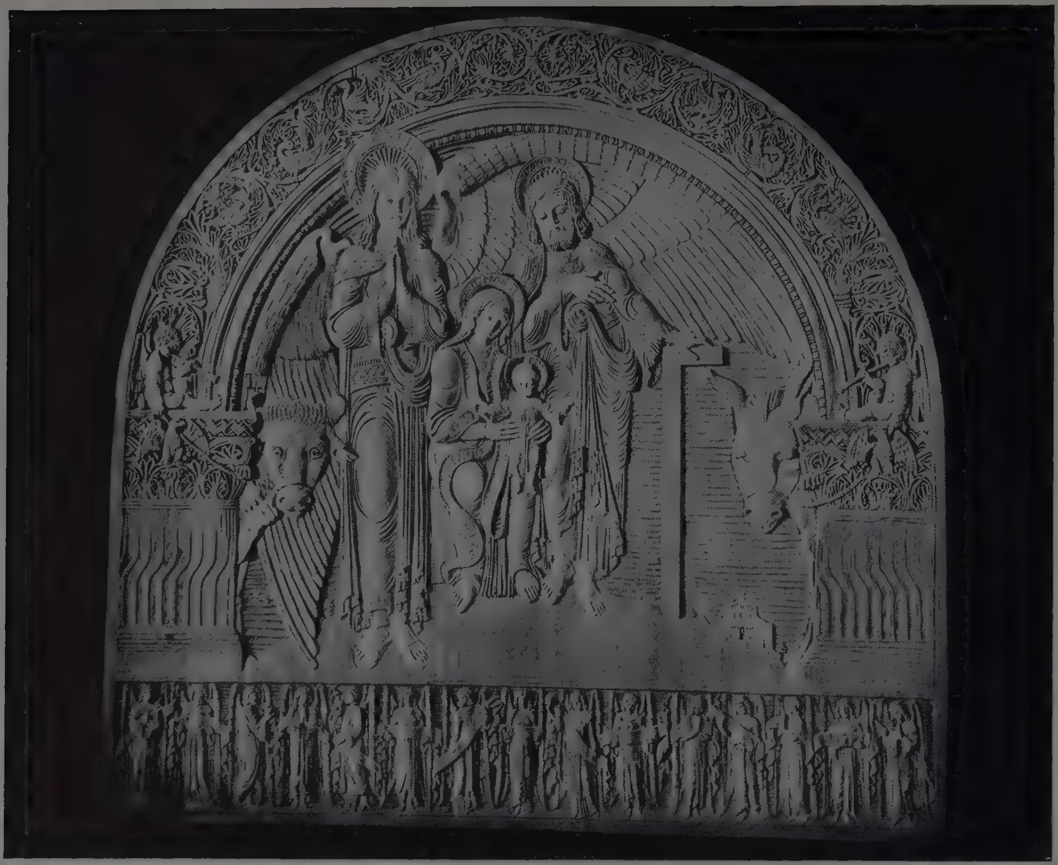
NEW YORK TELEPHONE BUILDING.
Architects: Mackenzie, Vorhees and Gmelin. *Sculptor:* Ulysses Ricci. *Carvers:* Edward Ardolino Inc.



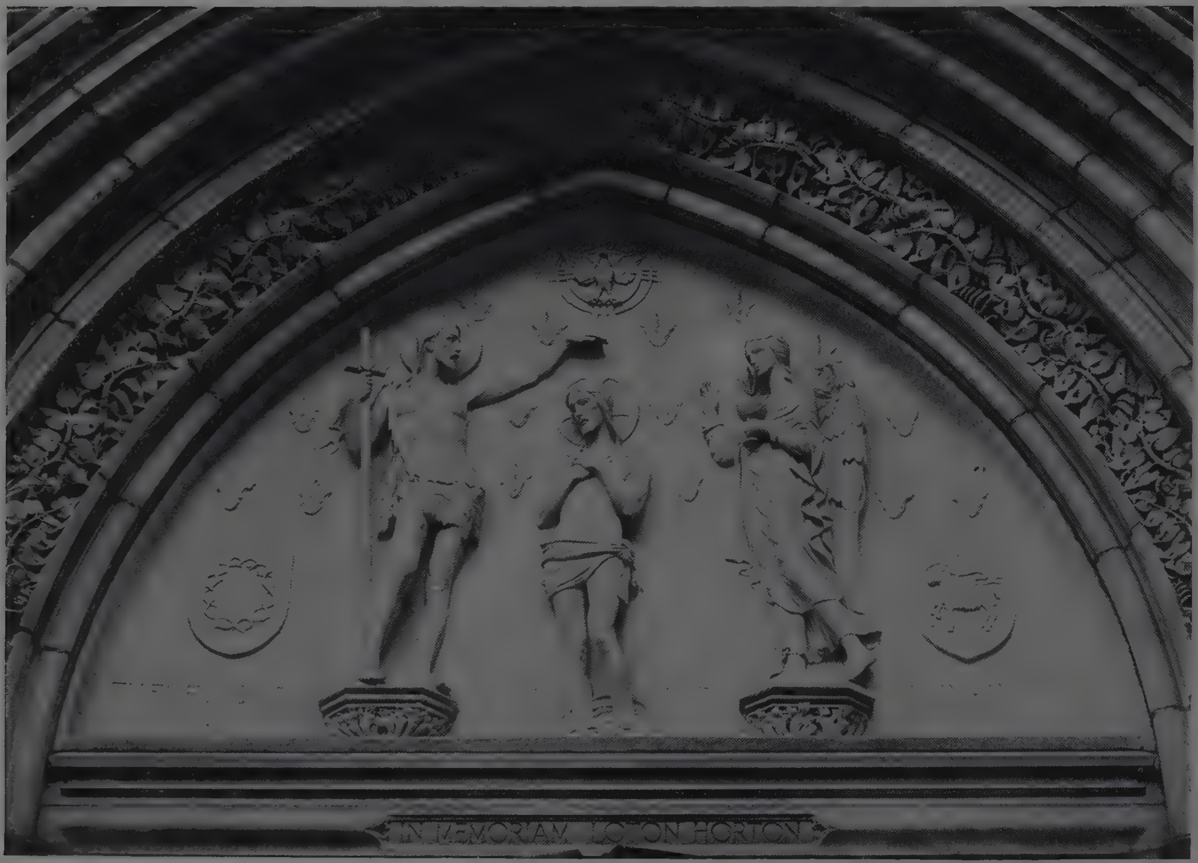
Carved reredos, St. Thomas's Church, New York.
Architect: Bertram Goodhue. *Sculptor:* Lee Lawrie. *Carvers:* Edward Ardolino Inc.



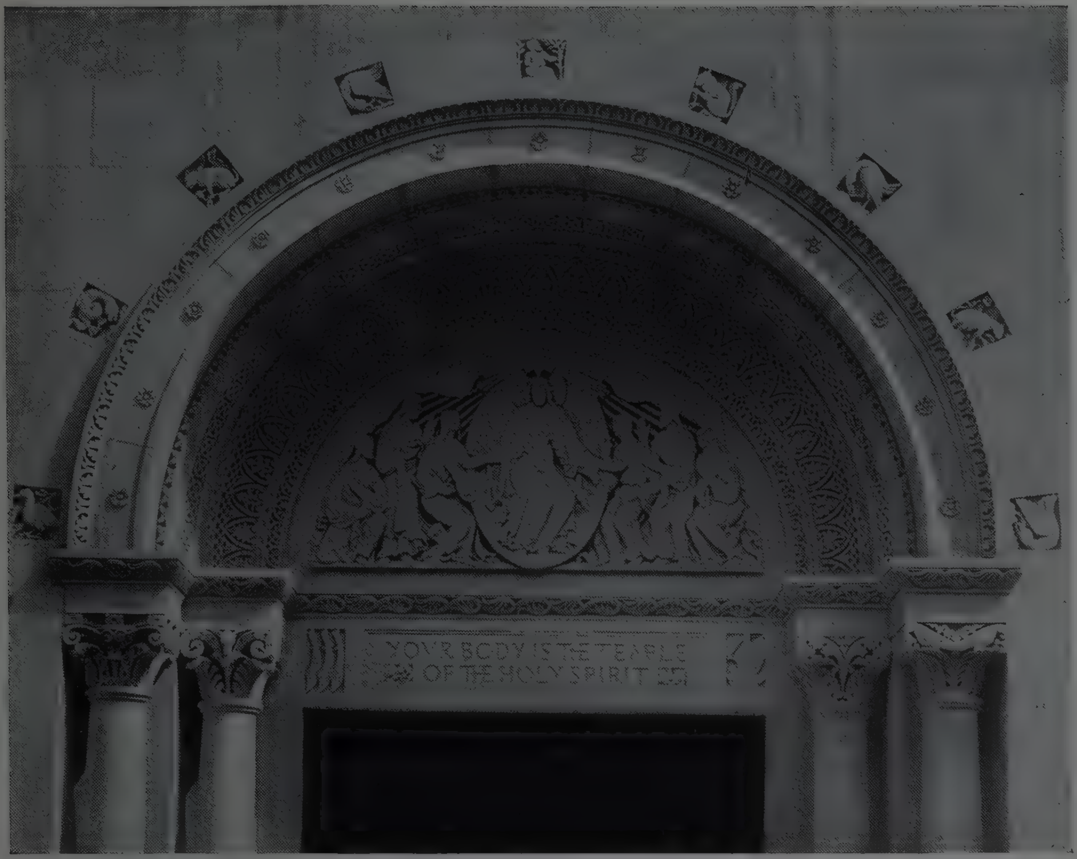
Above : A carved panel for St. Catherine's Church, Cambridge, Mass.
Below (left): "Meeting through the Mist," a carved wood panel. *Right :* A carved door for Christ Church, Cranbrook.
Sculptor: J. Kirchmayer.



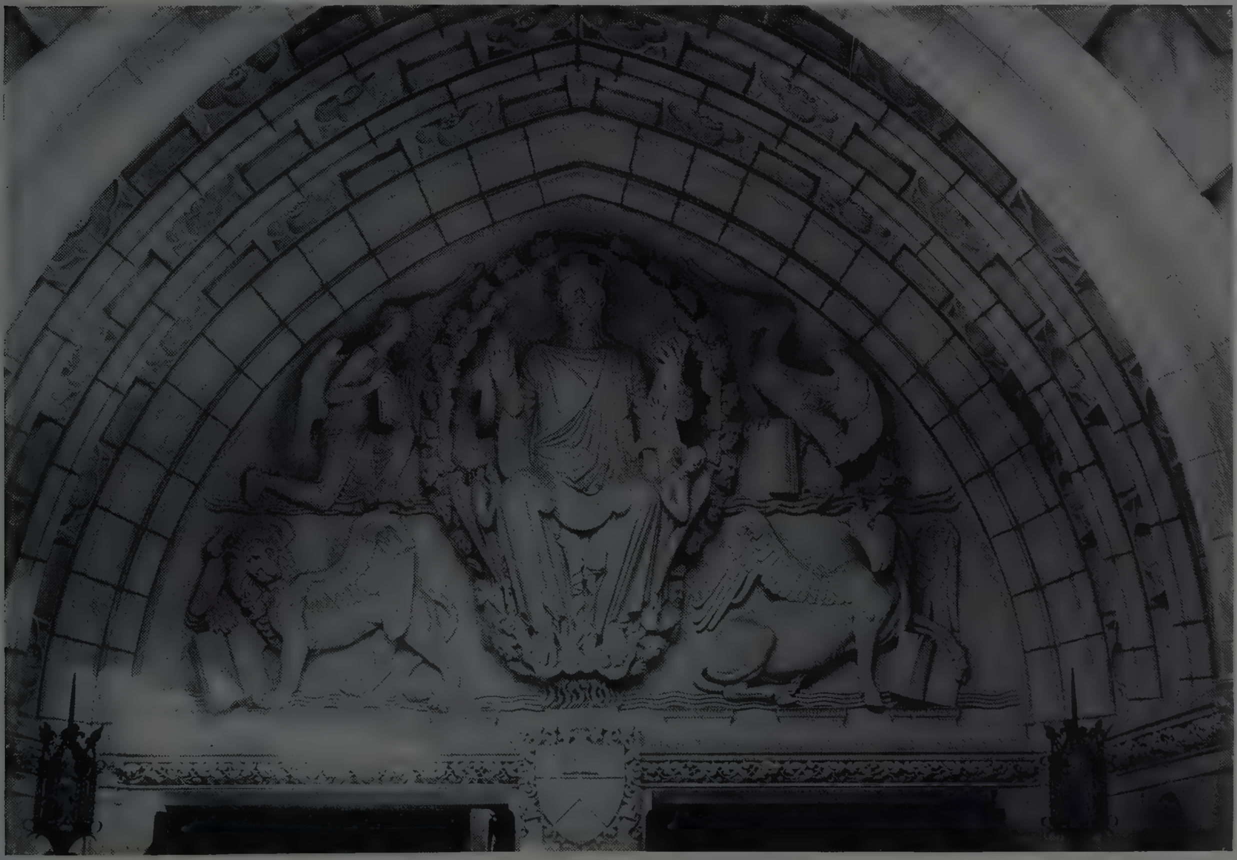
A carved panel for St. Catherine's Church, Cambridge, Mass.
Architects: Maginnis and Walsh. *Sculptor:* J. Kirchmayer.



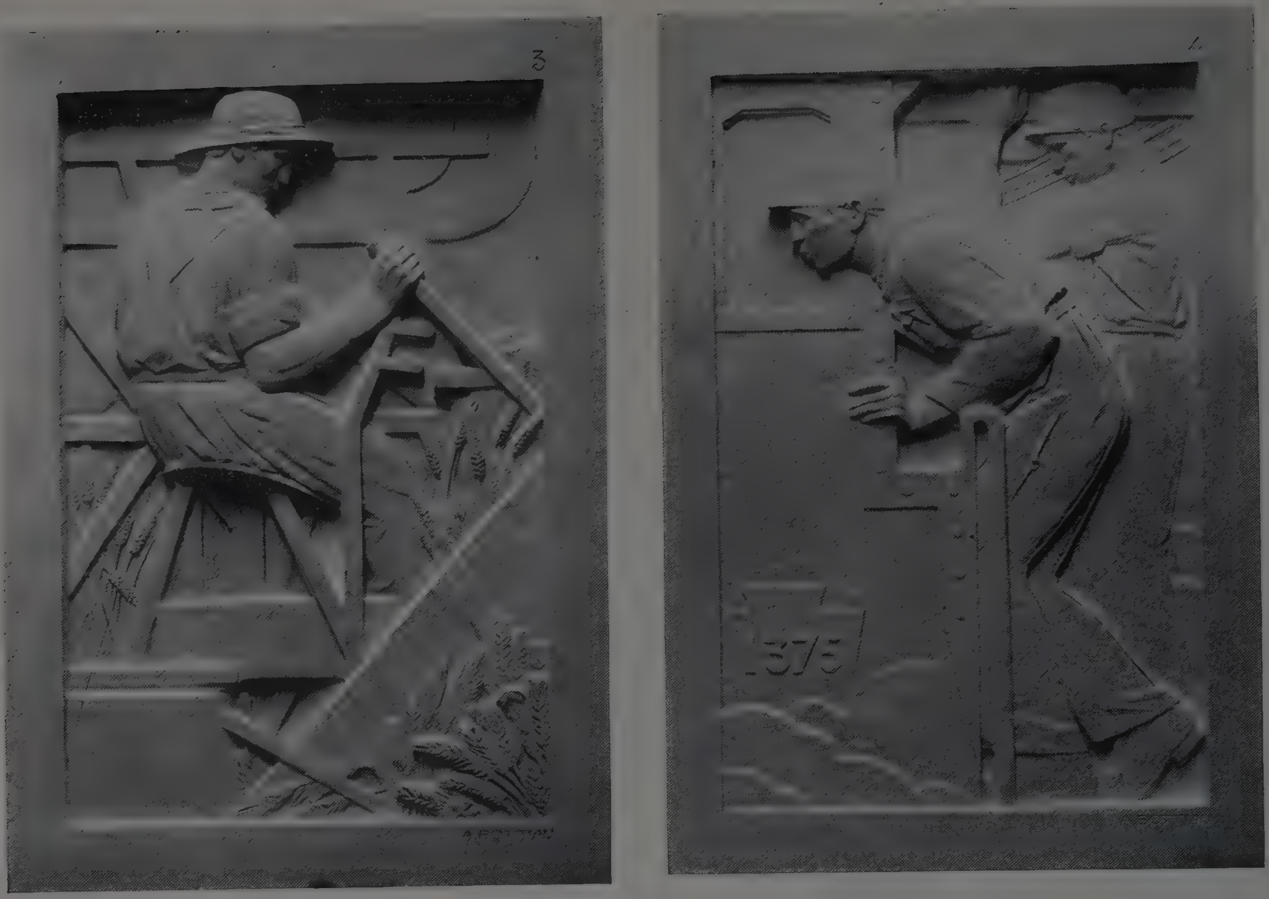
A carved tympanum, Princeton University Chapel.
Architects: Cram and Ferguson. *Sculptor:* Robert Baker.


YOUR BODY IS THE TEMPLE
OF THE HOLY SPIRIT

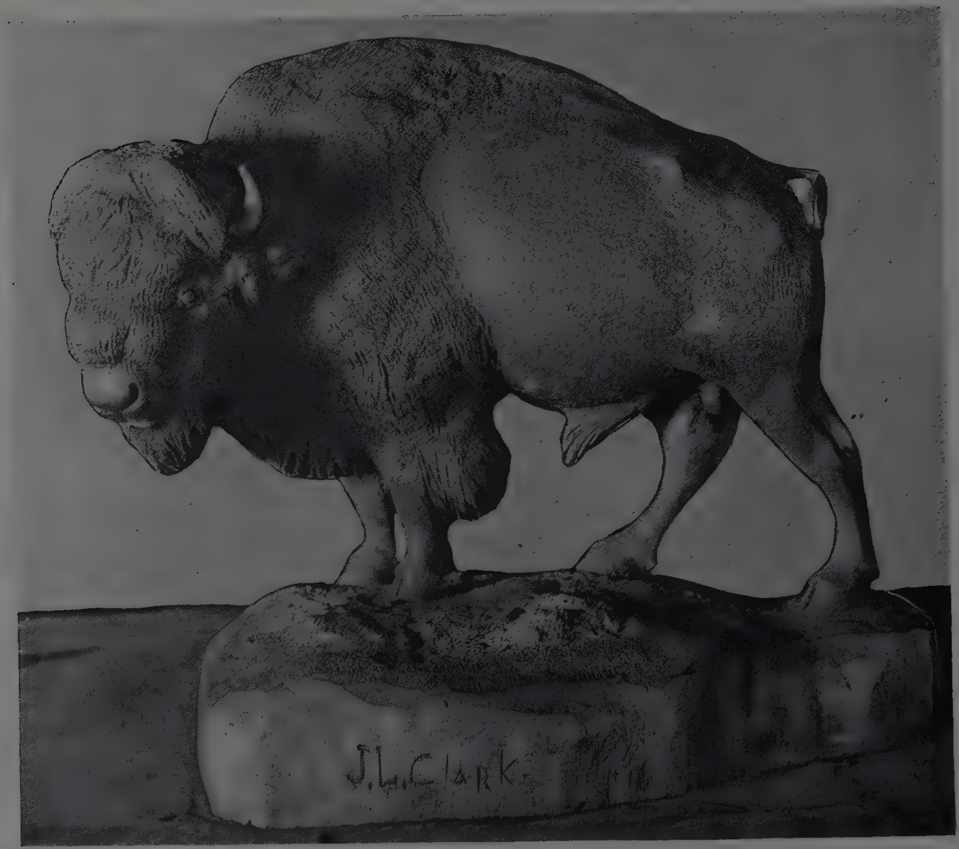
A carved tympanum, St. Bartholomew's Parish House.
Architect: Bertram Goodhue. *Sculptor:* René Chambellan. *Carvers:* Edward Ardolino Inc.



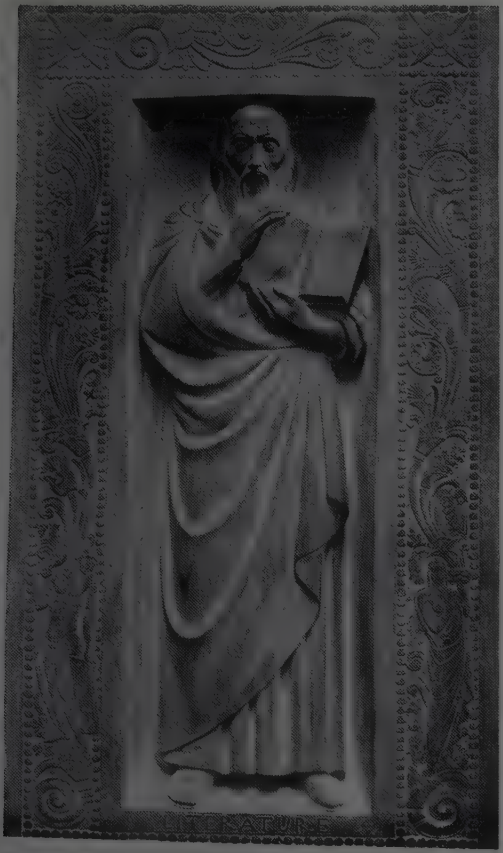
A carved tympanum, Princeton University Chapel.
Architects: Cram and Ferguson. *Sculptor:* John Angel. *Carvers:* Edward Ardolino Inc.



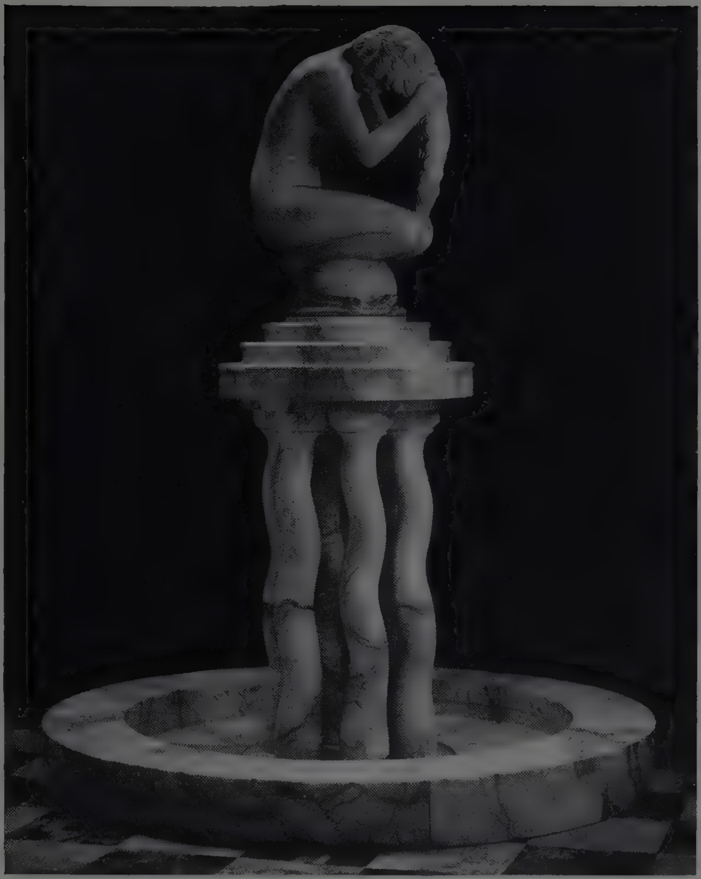
Decorative panels on the INTEGRITY TRUST COMPANY'S BUILDING, PHILADELPHIA.
Left: AGRICULTURE. *Right:* TRANSPORTATION.
Architect: Paul P. Cret. *Sculptor:* A. Bottiau.



A BUFFALO BULL.
Sculptor: John L. Clarke.



A detail of the Morgan Memorial,
Metropolitan Museum of Art, New York.
Sculptor: Paul Manship.



The Anadyomene Fountain, Philip's Academy,
Andover.
Sculptor: Paul Manship.

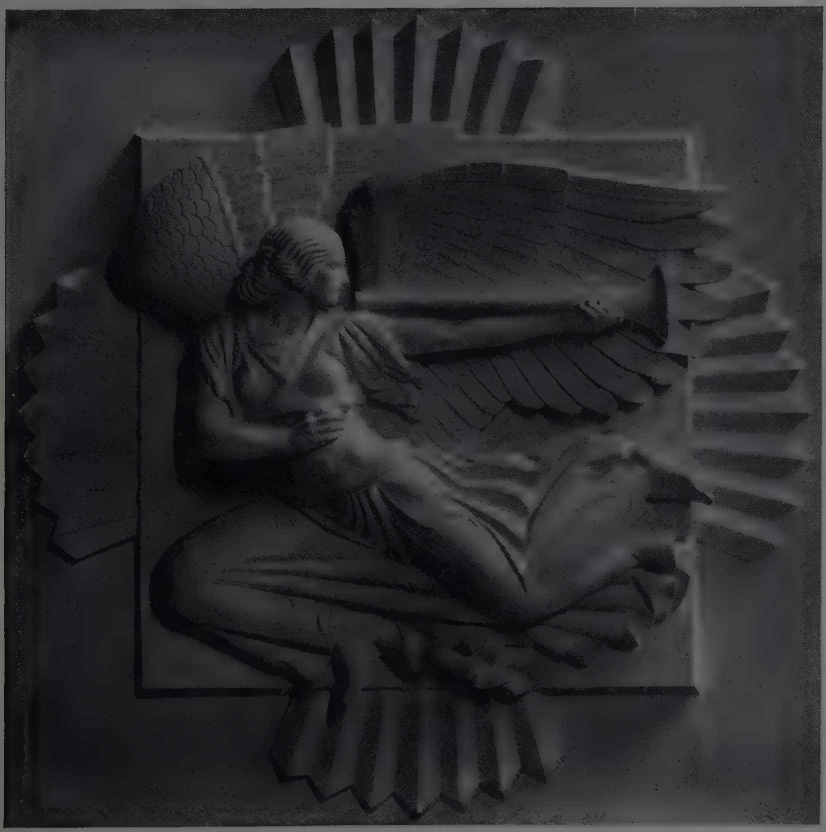
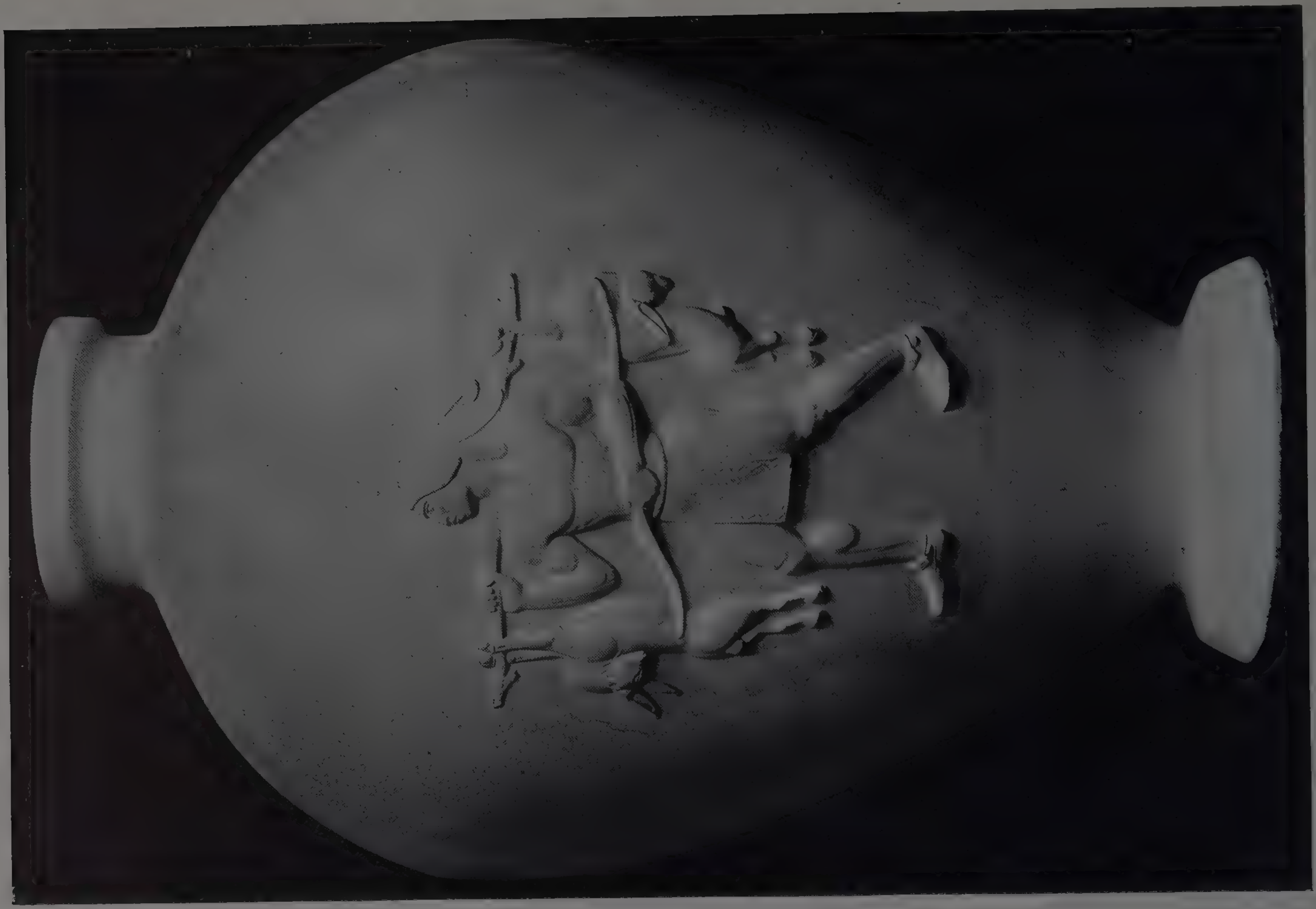
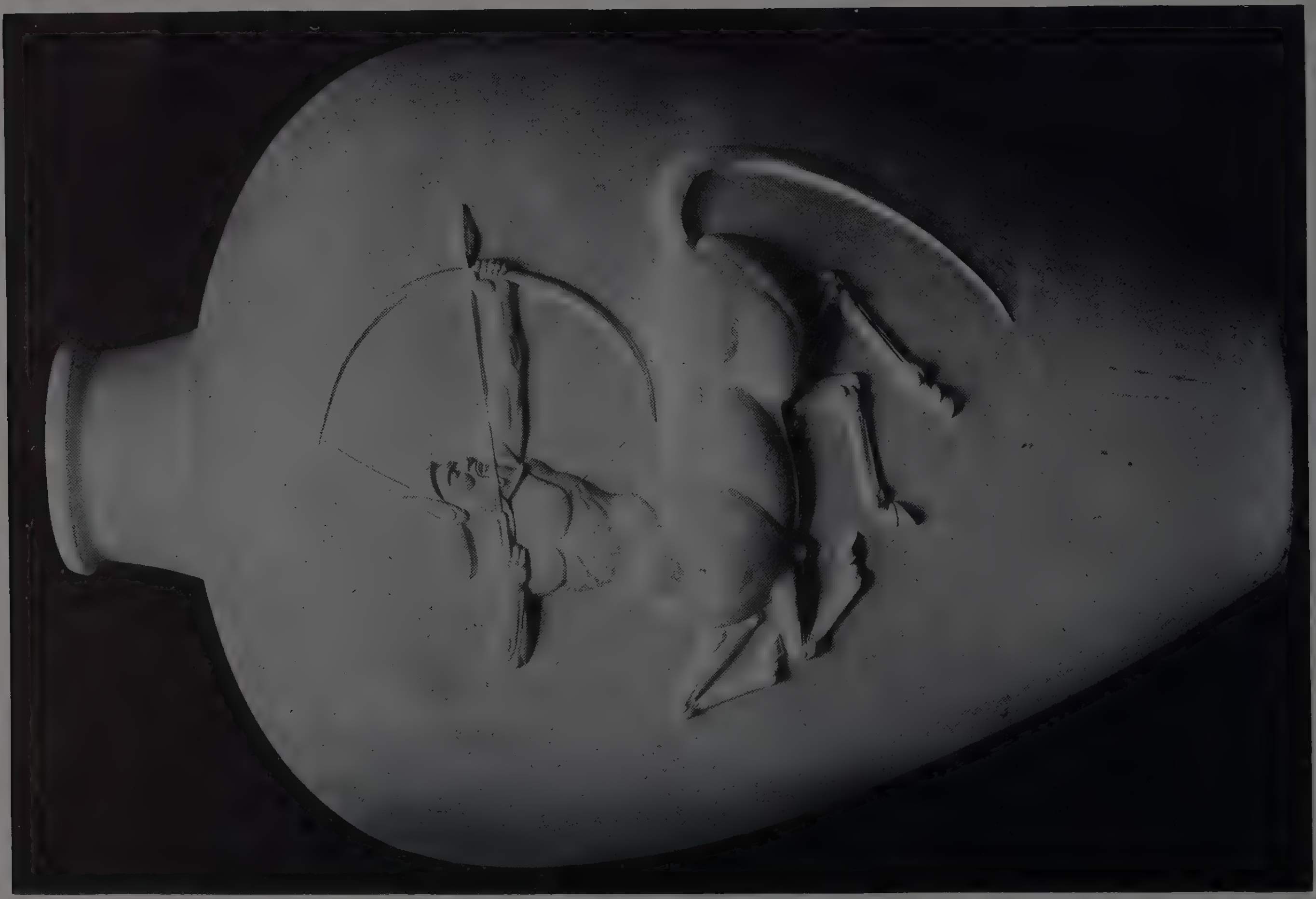


Photo: Bernès, Marouteau & Cie.

A detail of the Soldiers' Memorial, Vesin, France.
Sculptor : Paul Manship.



A Lead Vase.
Sculptor: Paul Manship.



A Lead Vase.
Sculptor: Paul Manship.

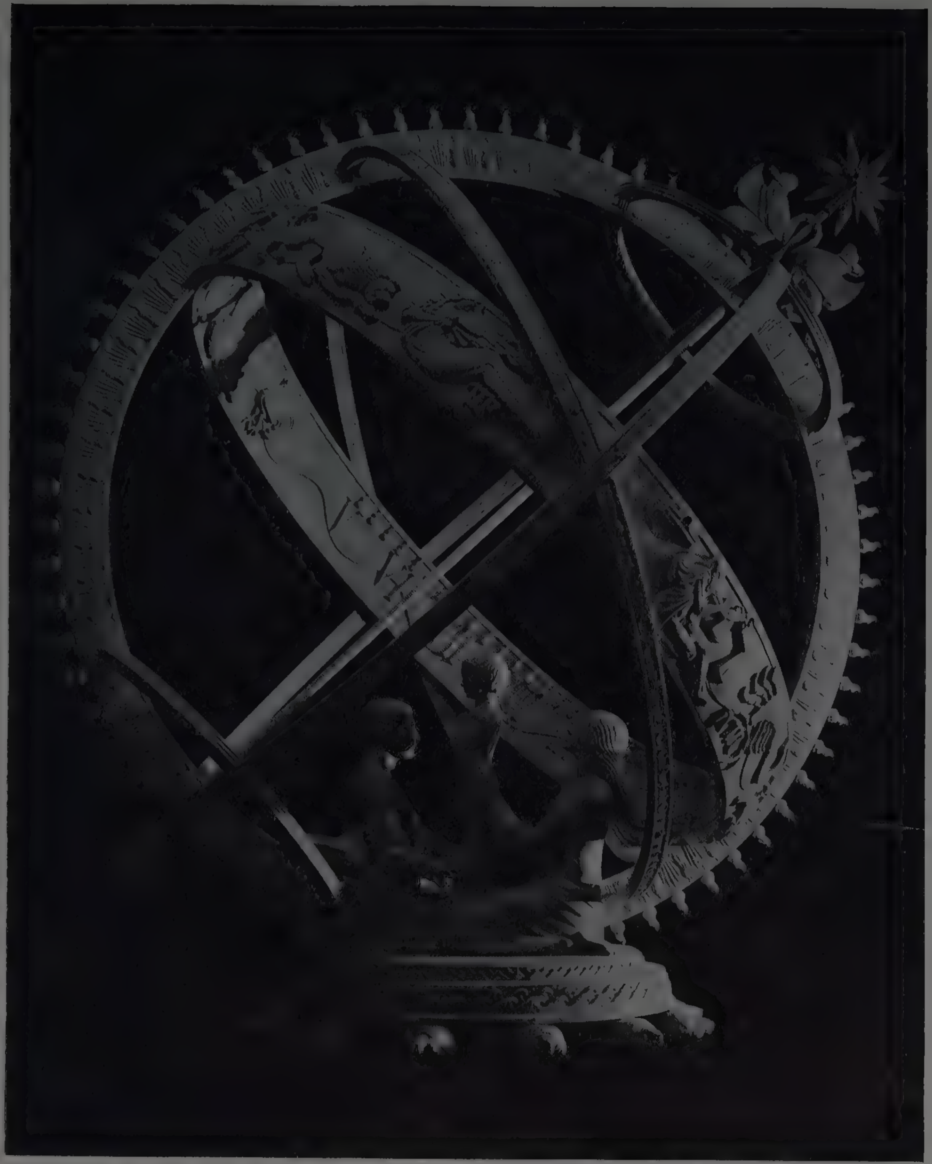


Photo: Bernès, Marouteau & Cie.

ARMILLARY SPHERE, "THE CYCLE OF LIFE," at PHILIP'S ACADEMY, ANDOVER.
Sculptor: Paul Manship.

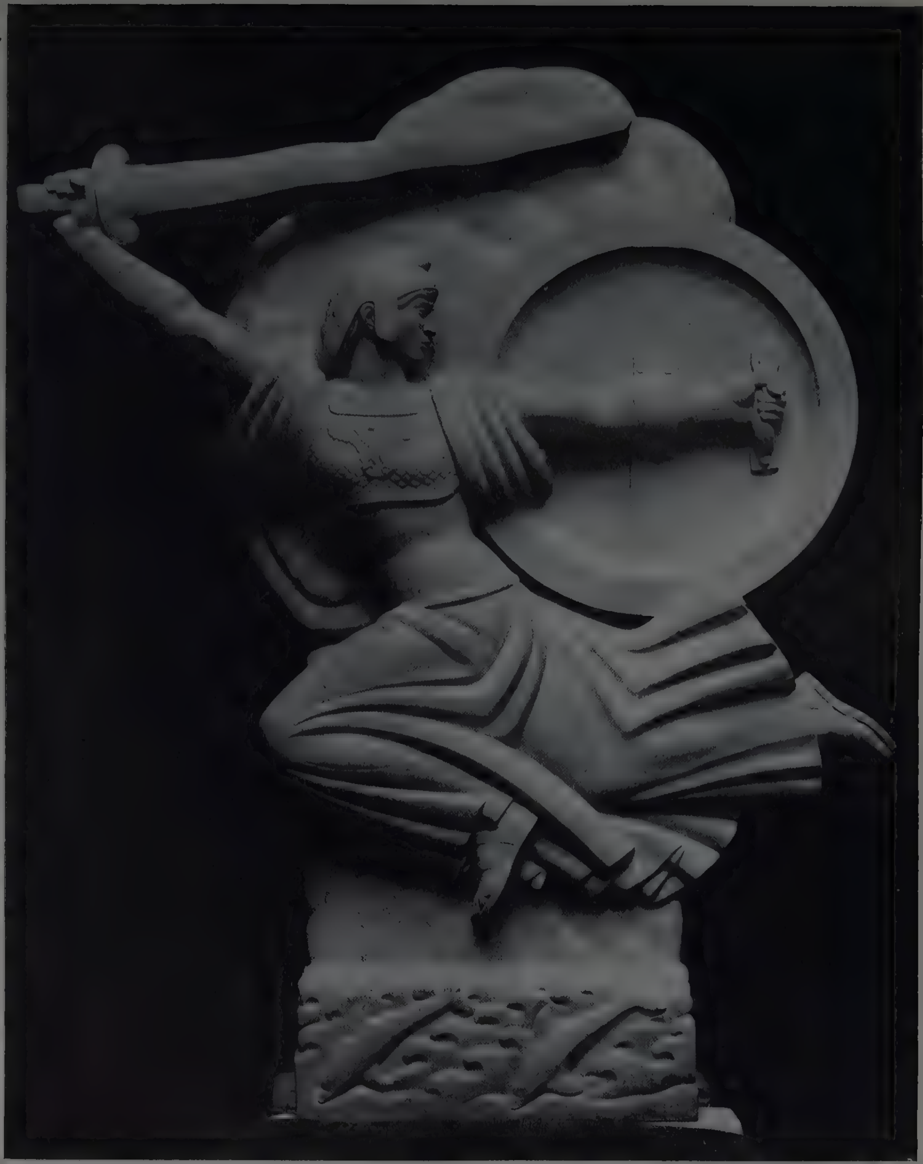
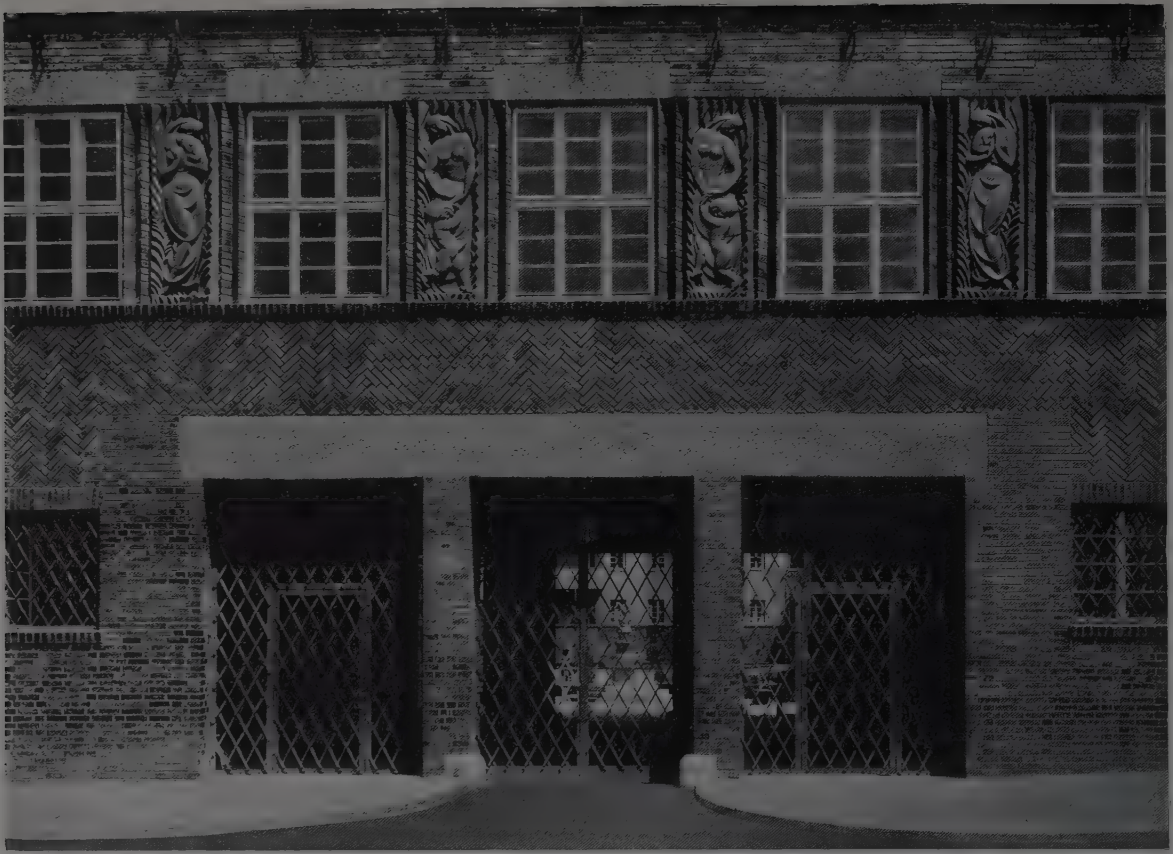
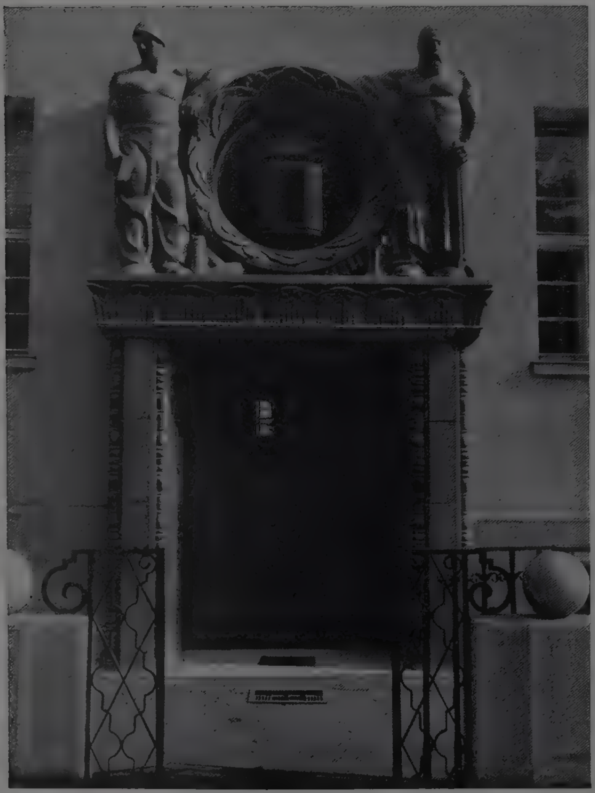


Photo: Bernès, Marouteau & Cie.

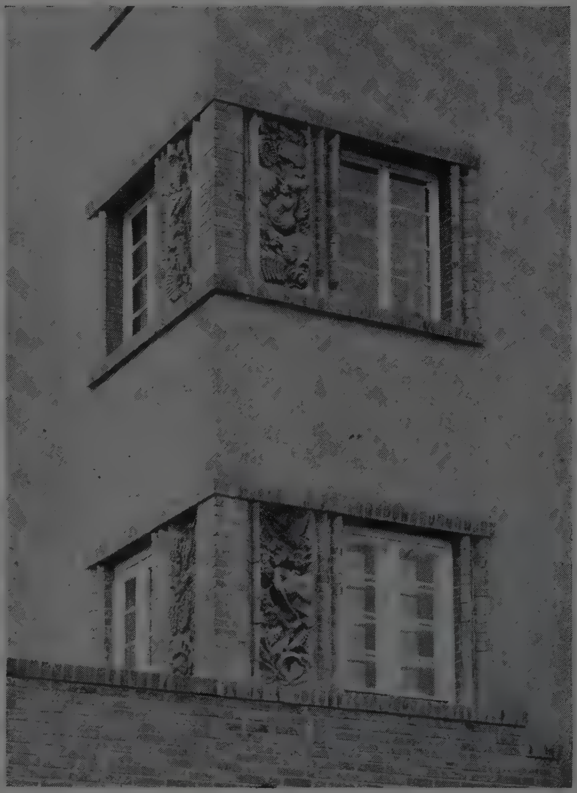
VICTORY OVERSEAS, WAR MEMORIAL, DETROIT ATHLETIC CLUB.
Sculptor: Paul Manship.



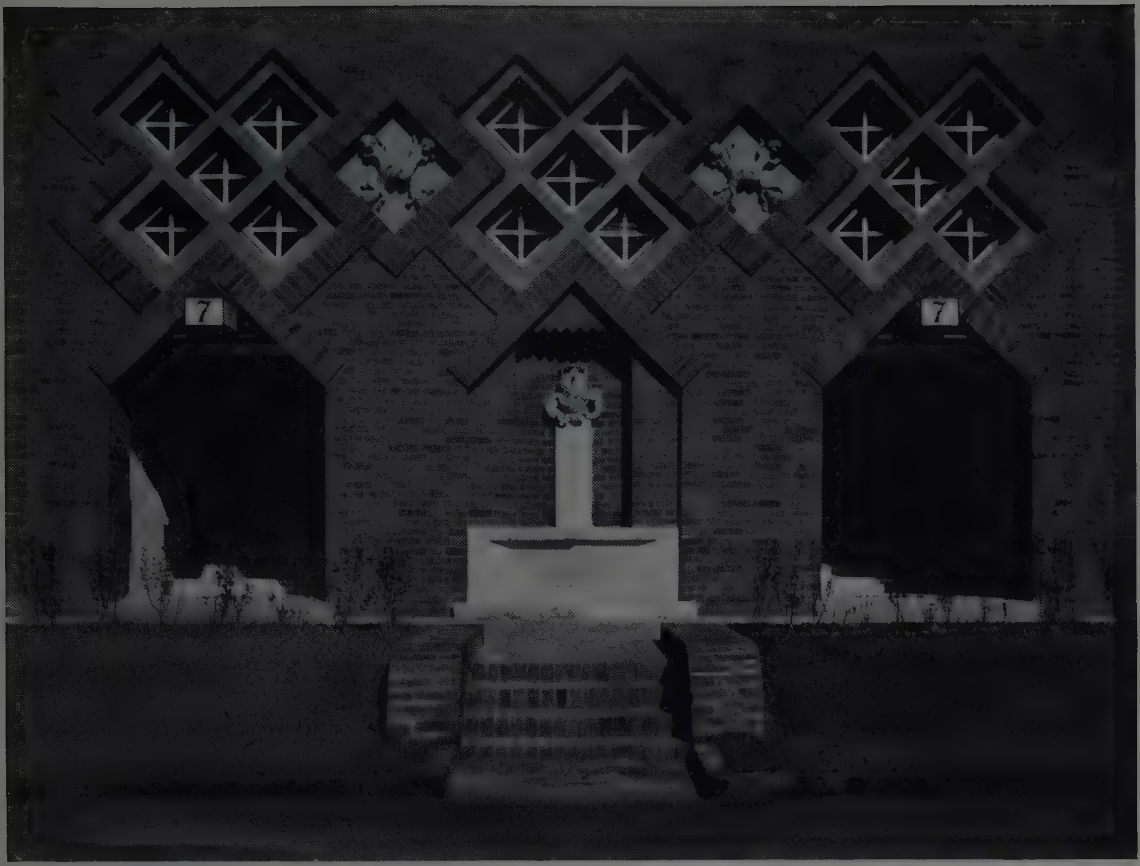
Glazed terra-cotta panels over entrance gates of Apartment Houses in Vienna.
Architects: Siegfried Theiss and Hans Jaksch. *Sculptor:* Ferdinand Opitz.



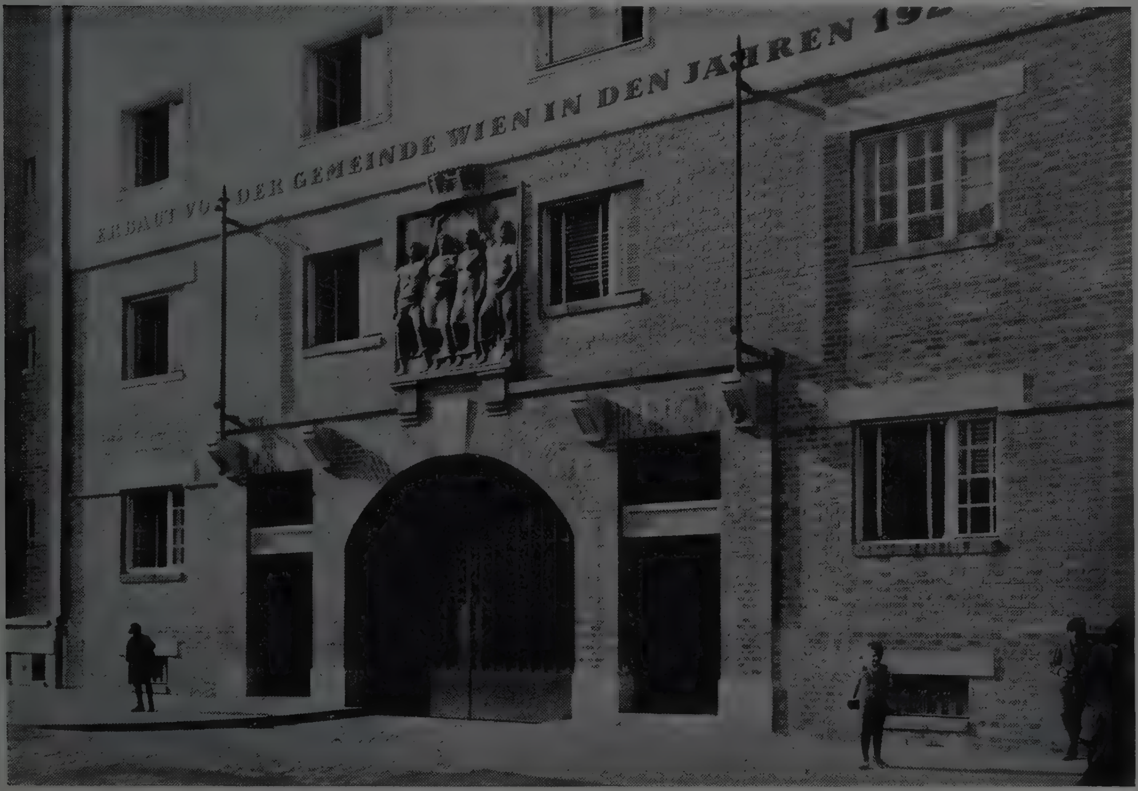
The entrance to the Palace of Administration in Pressburg.
Architects: Theiss and Jaksch. *Sculptor:* Alvis Riegele.



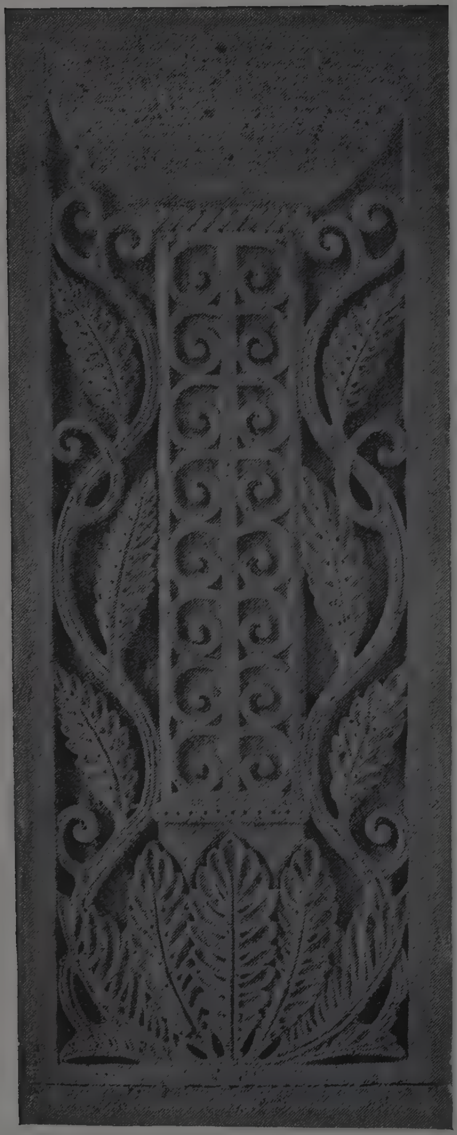
Corner windows on the Apartment Houses in Vienna illustrated above.
Sculptor: Professor Schimkovitz.

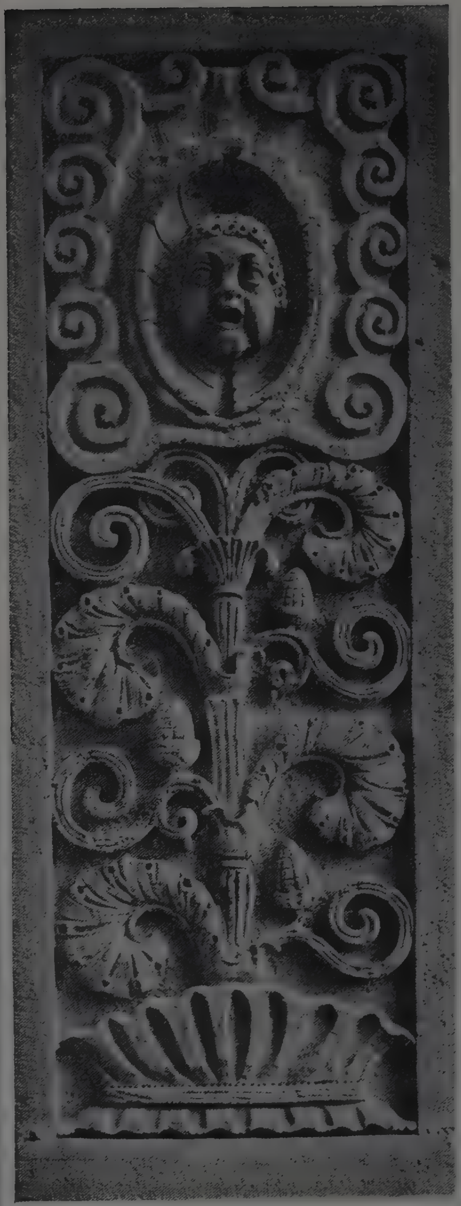


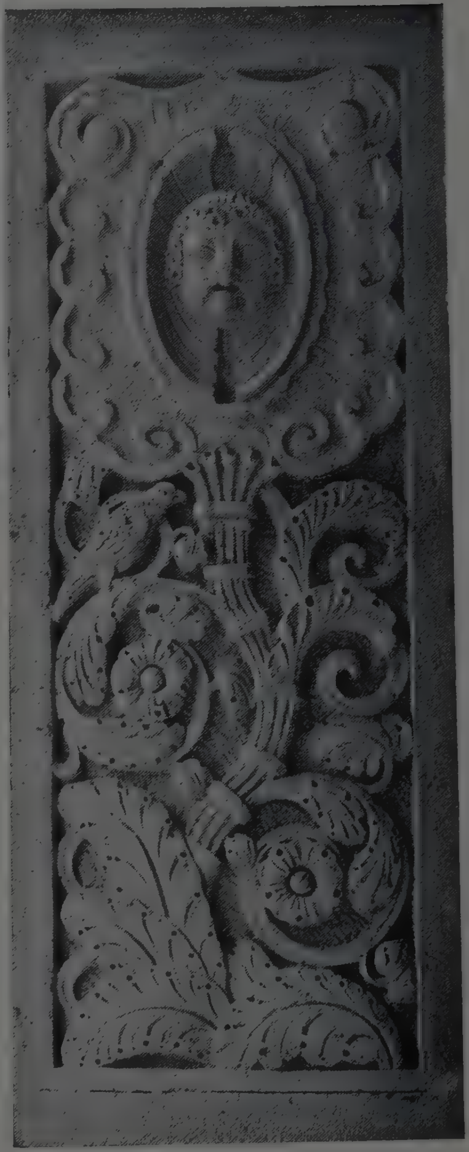
Workmen's Dwellings, Vienna : Fountain and reliefs in blue and green ceramics.
Architect : Cesar Poppovits. *Sculptor:* Professor Robert Obsieger.


ERBAUT VON DER GEMEINDE WIEN IN DEN JAHREN 19

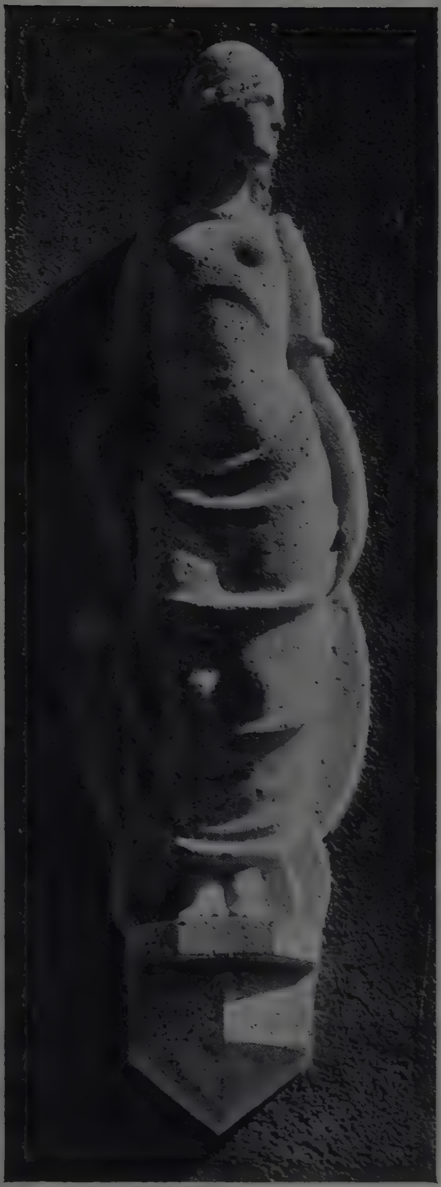
The entrance to Workmen's Dwellings, Vienna.
Architects : J. Hofbauer and W. Baumgarten.
Sculptor: Otto Hofner.

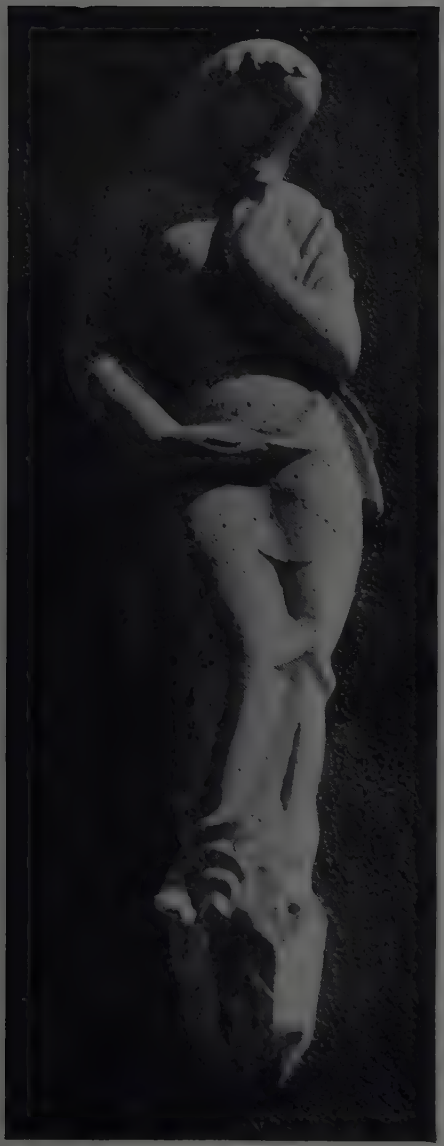


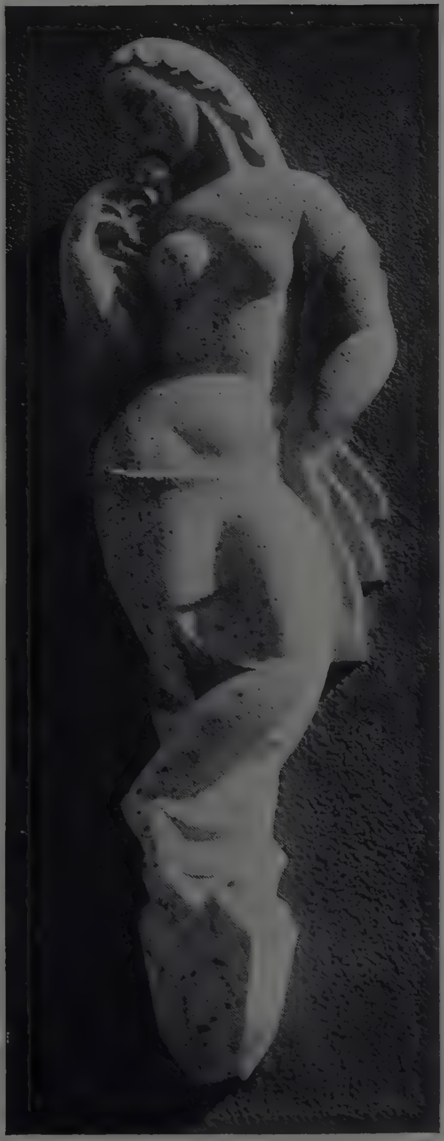




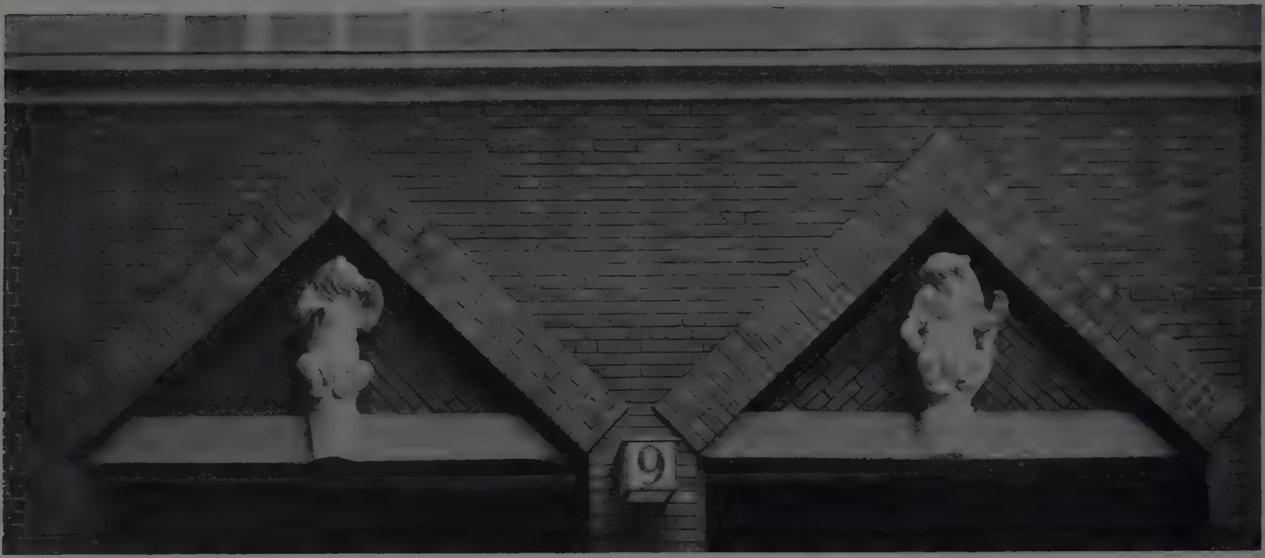
Carved ornament on the
Evangelical Church, Vienna.
Architects: Theiss and Jaksch.
Sculptor: Felix Jung.



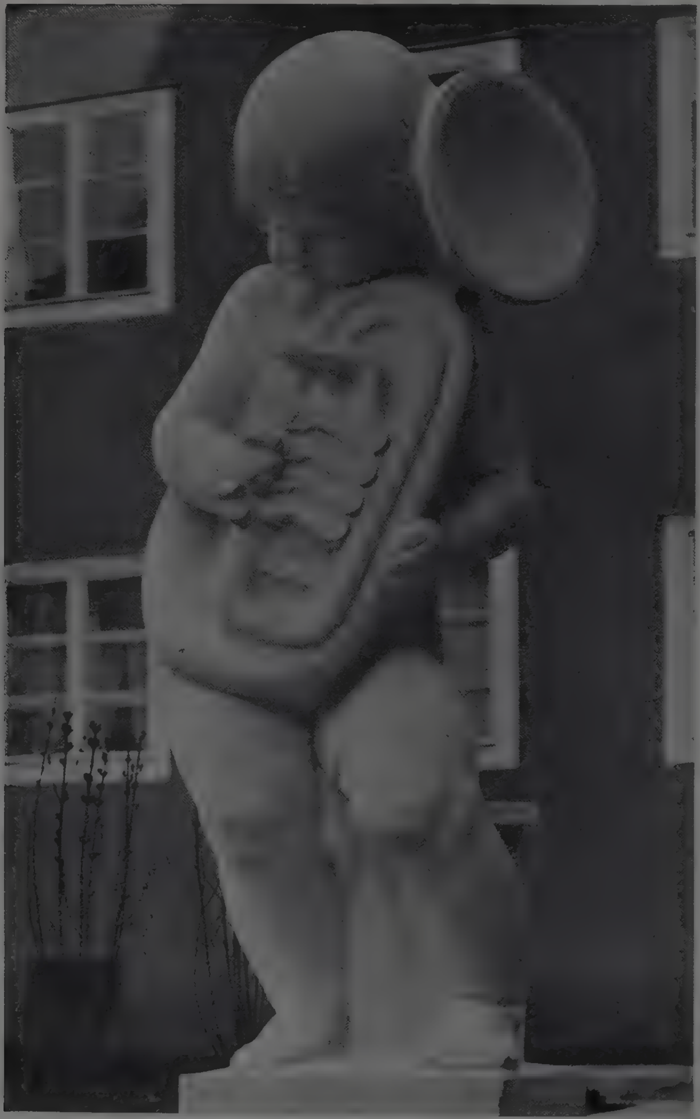




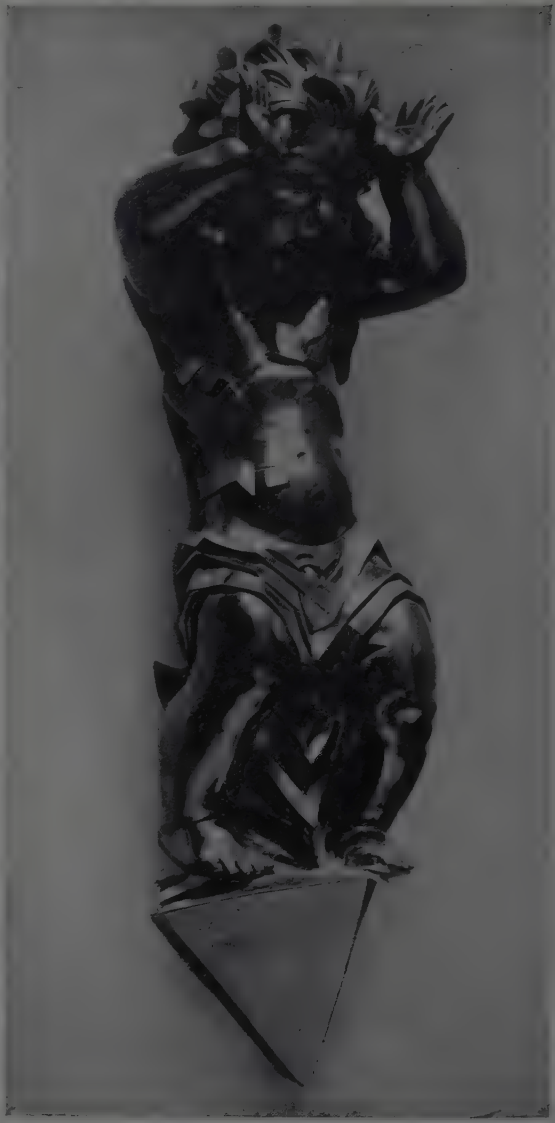
Sculptured figures on a tenement block in Vienna.
Architects: Theiss and Jaksch.
Sculptor: Oscar Thiede.



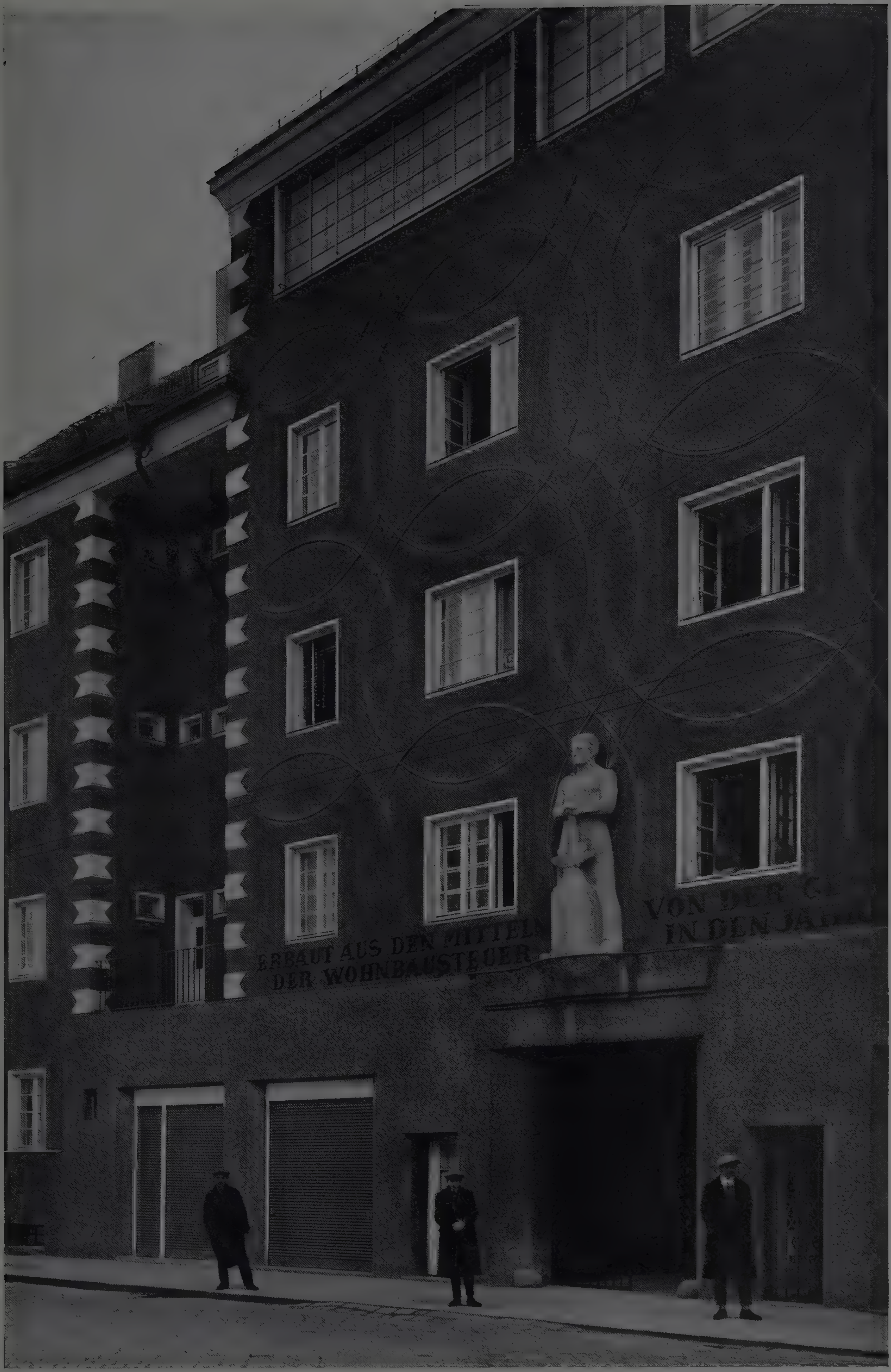
Details of sculpture on the entrance to Vienna County Council Tenements.
Architect : Cesar Poppovits. *Sculptor:* Professor Robert Obsieger.



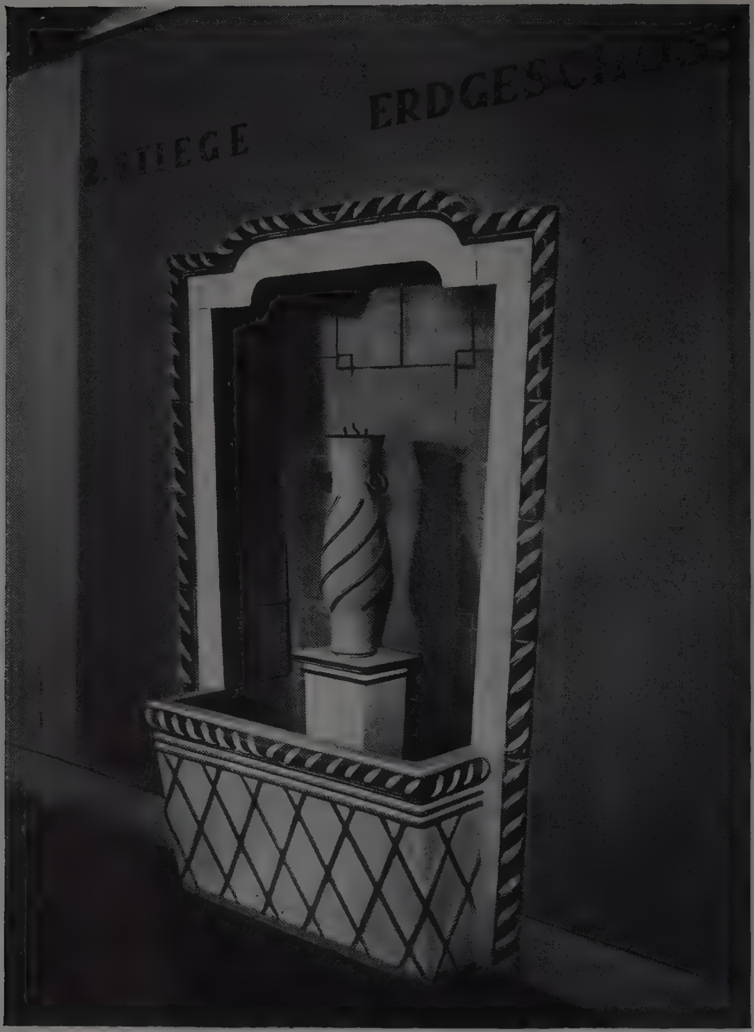
A carved figure in the forecourt of tenement buildings in Vienna.
Sculptor: J. Riedel.

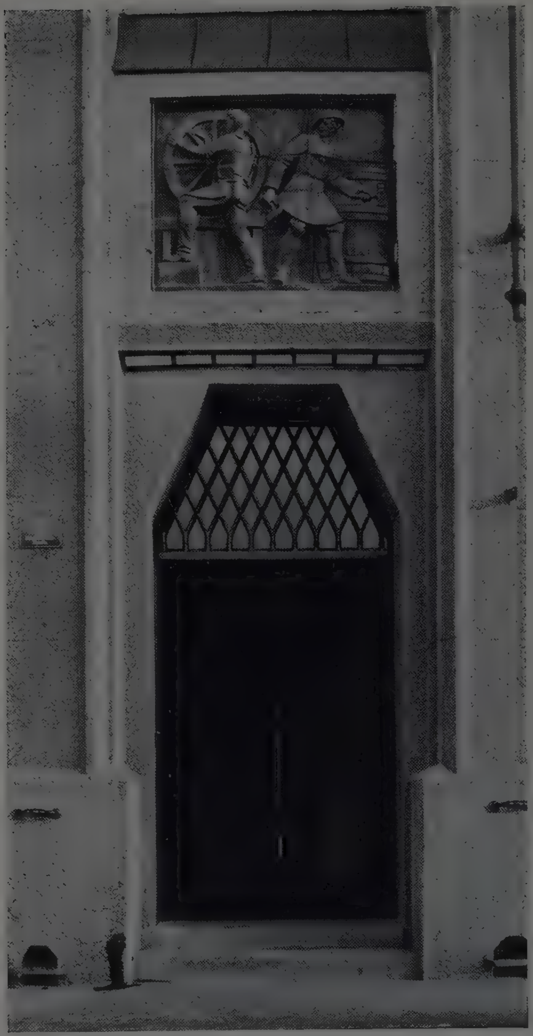


A carved figure for a kindergarten.
Sculptor: J. Riedel.

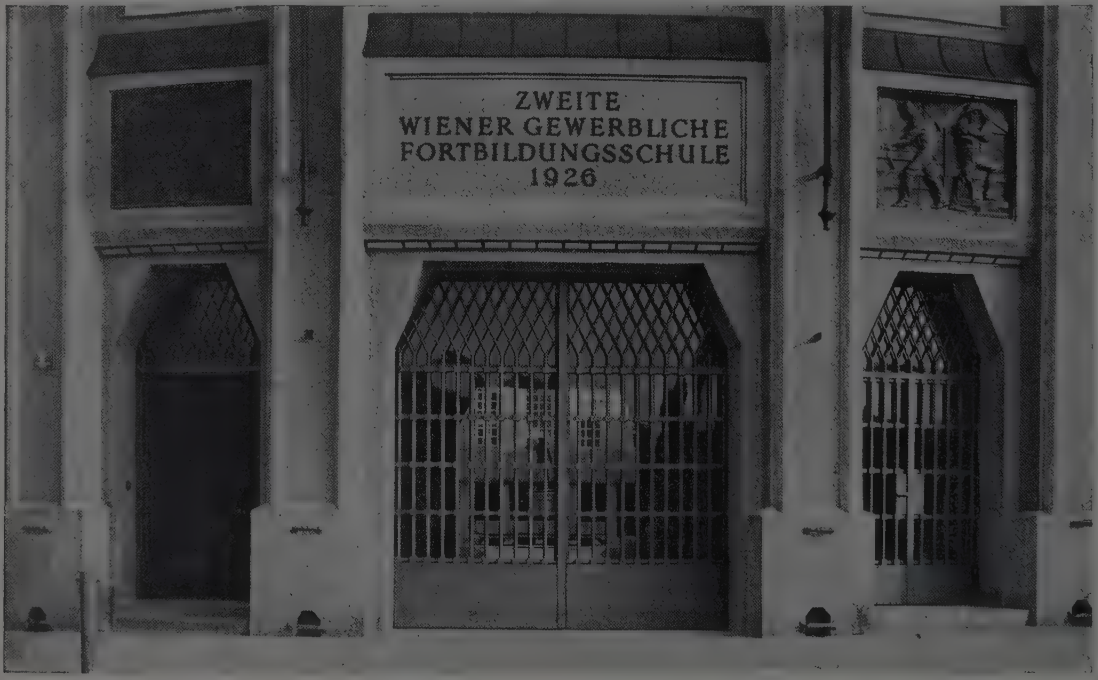

ERBAUT AUS DEN MITTELN
DER WOHNBAUSTEUER
VON DER G
IN DEN JAH

A tenement block in Vienna.
Architects: Theiss and Jaksch. *Sculptor:* Herr Endstorfer.

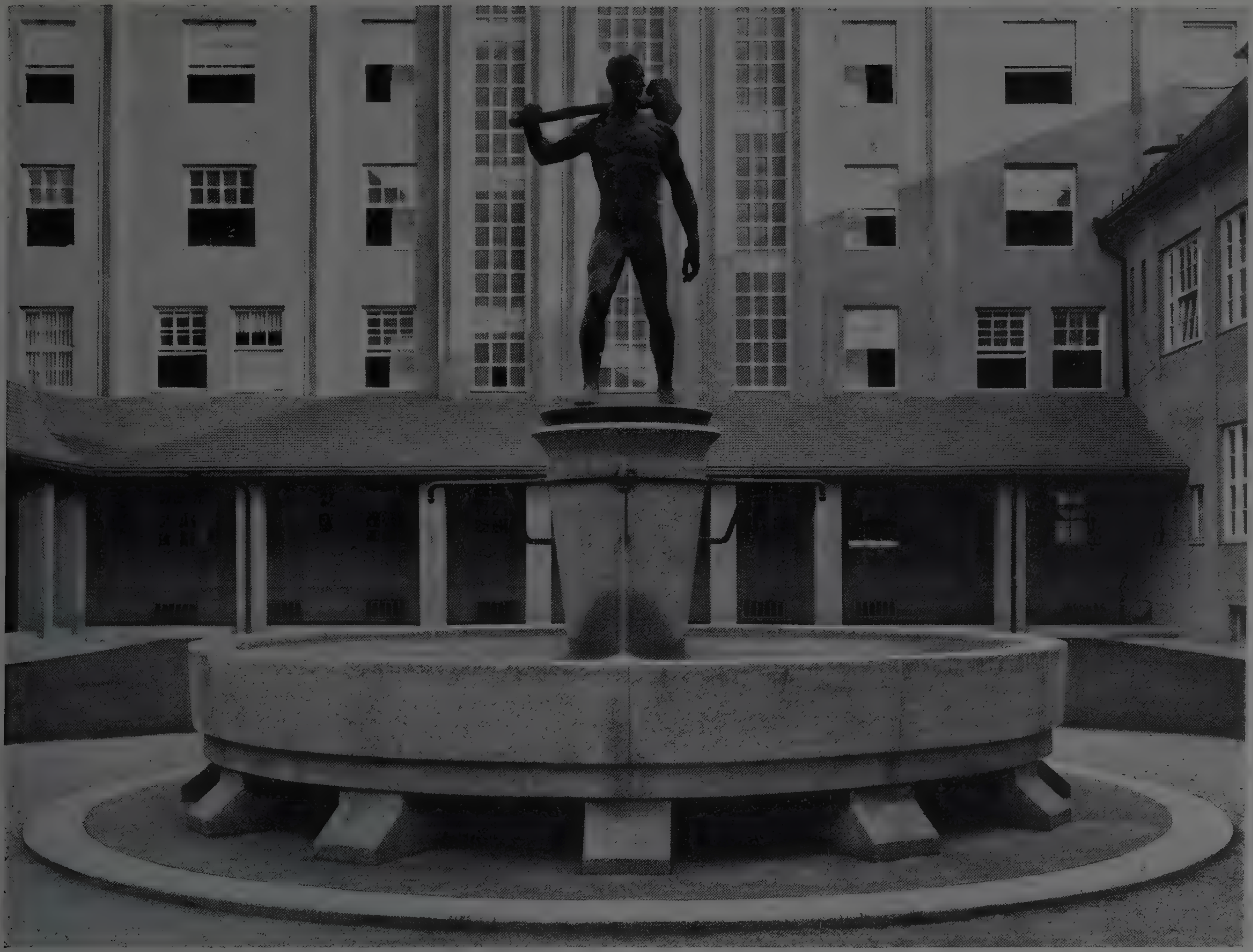

2. STIEGE
ERDGESCHOSS



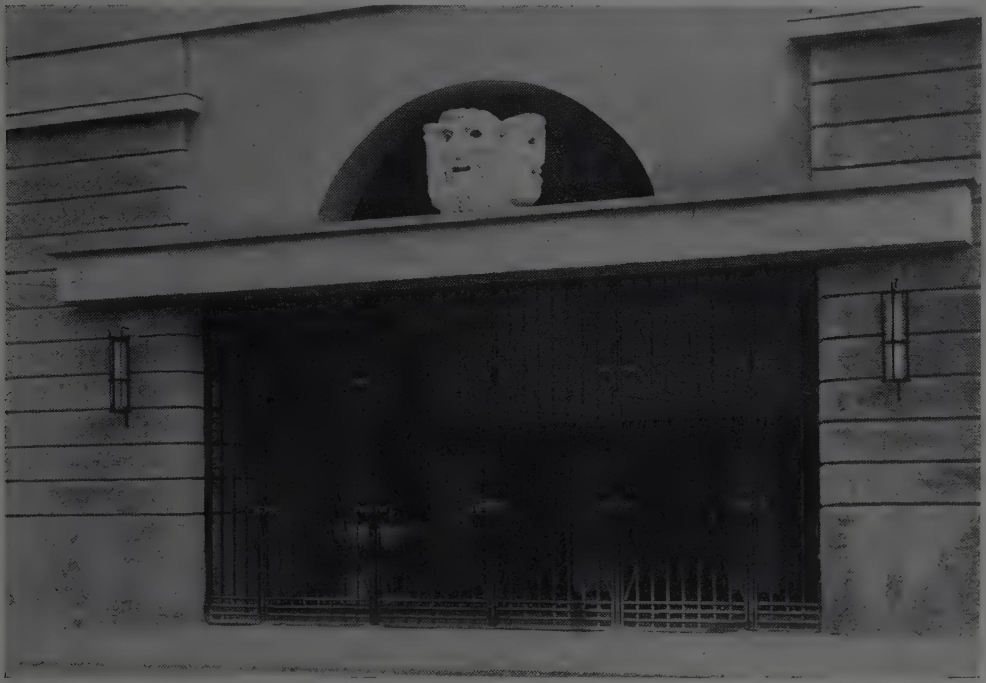
Woodworkers' School, Vienna. *Left:* Ceramic fountain on the staircase. *Right:* Detail of terra-cotta sculpture over the entrance.
Architects: J. Hofbauer and W. Baumgarten. *Sculptor:* Professor Robert Obsieger.


ZWEITE
WIENER GEWERBLICHE
FORTBILDUNGSSCHULE
1926

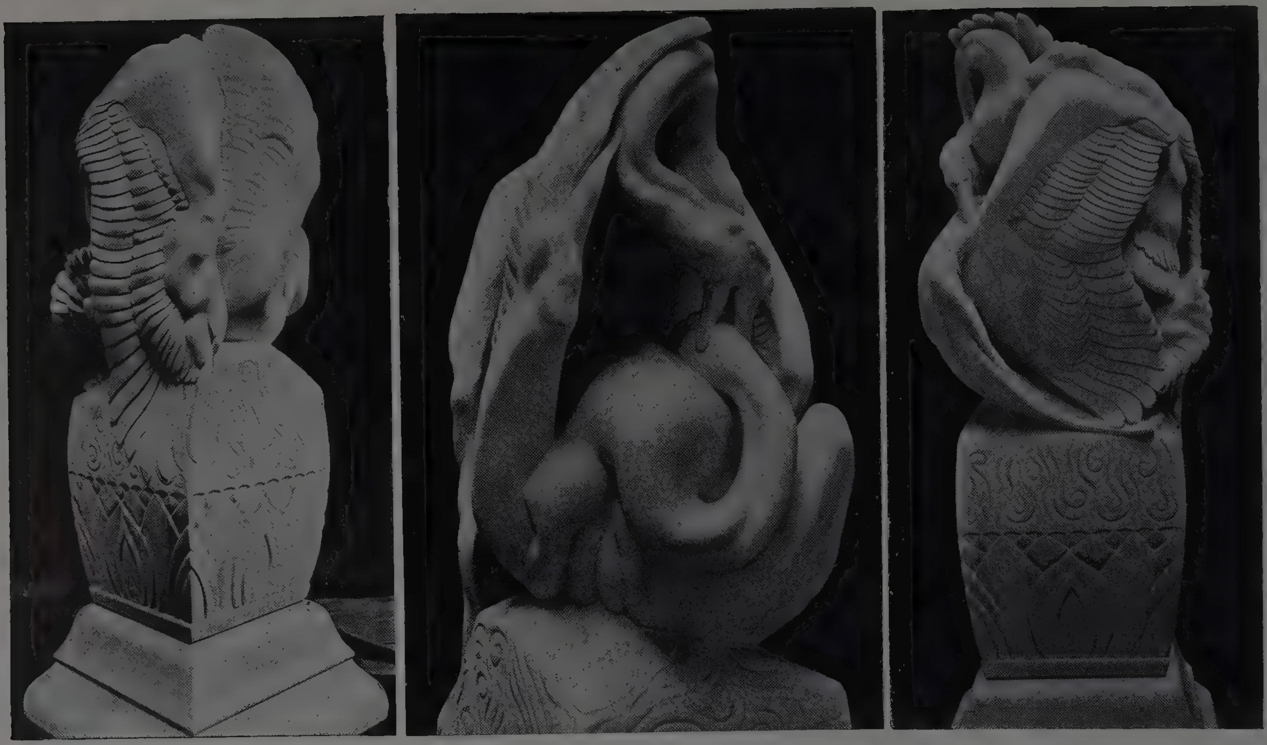
The entrance to the Woodworkers' School, Vienna.
Architects: J. Hofbauer and W. Baumgarten. *Sculptor:* Professor Robert Obsieger.



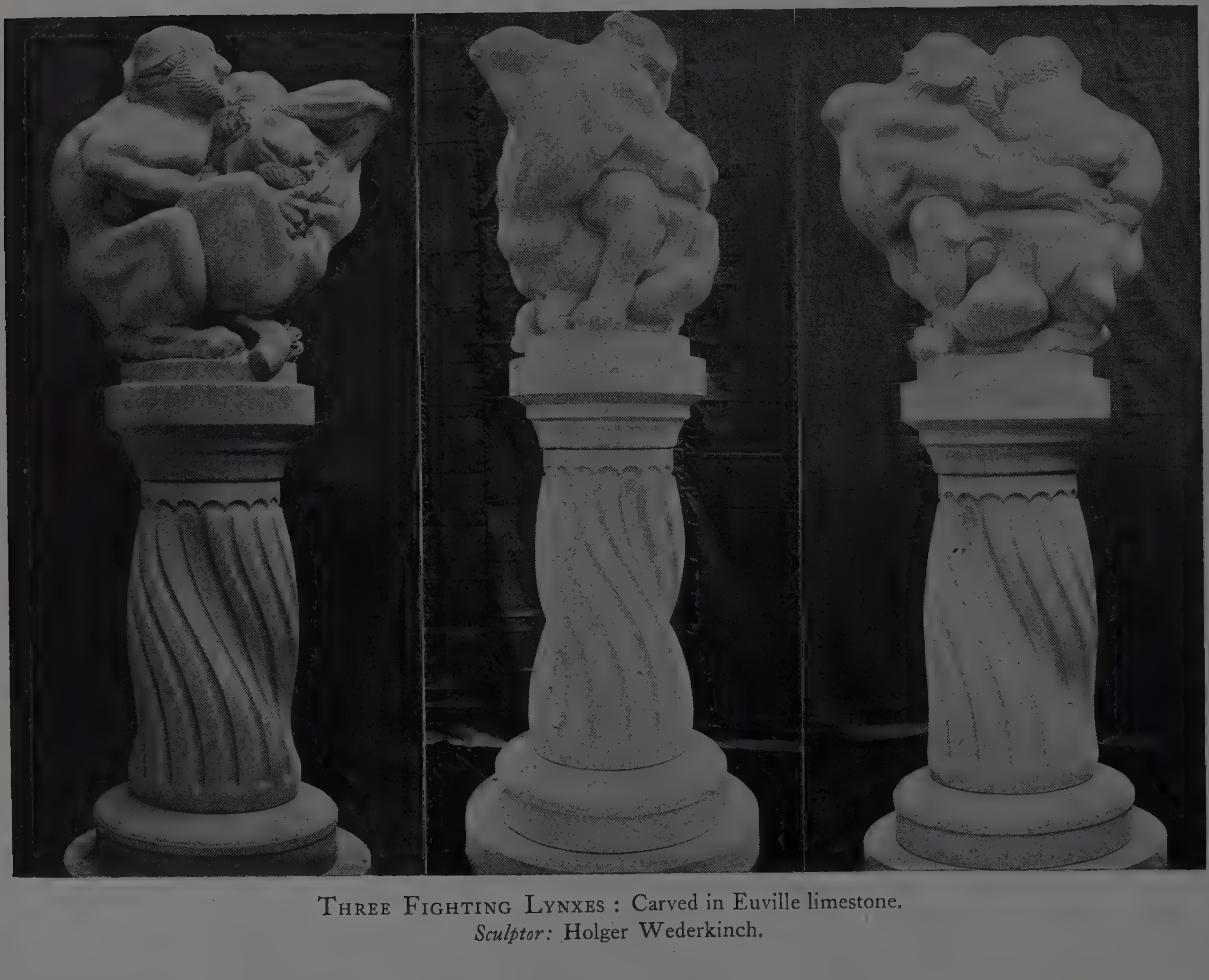
The Fountain in the Courtyard of the WOODWORKERS' SCHOOL, VIENNA.
Architects: J. Hofbauer and W. Baumgarten. *Sculptor:* Professor Robert Obsieger.



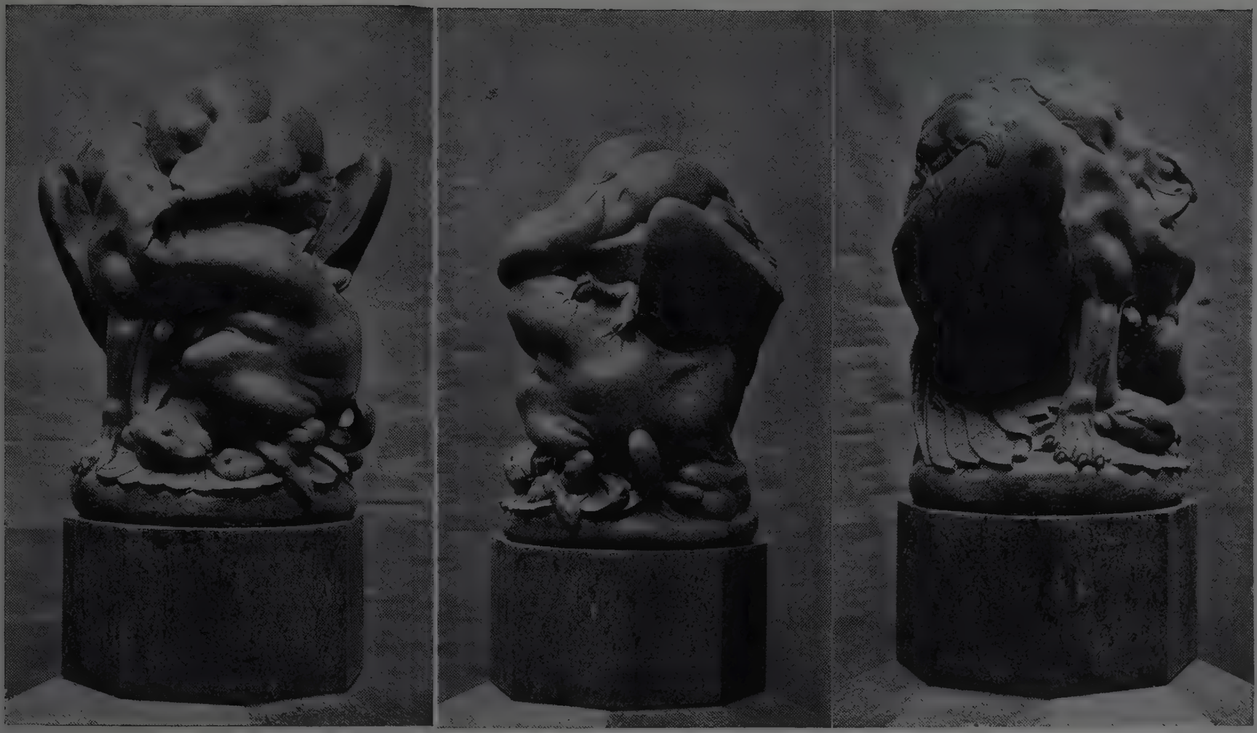
The entrance to the FESTIVAL THEATRE, SALZBURG.
Architect: Professor Clemens Holzmeister. *Sculptor:* Jacob Adlhart-Hallein.



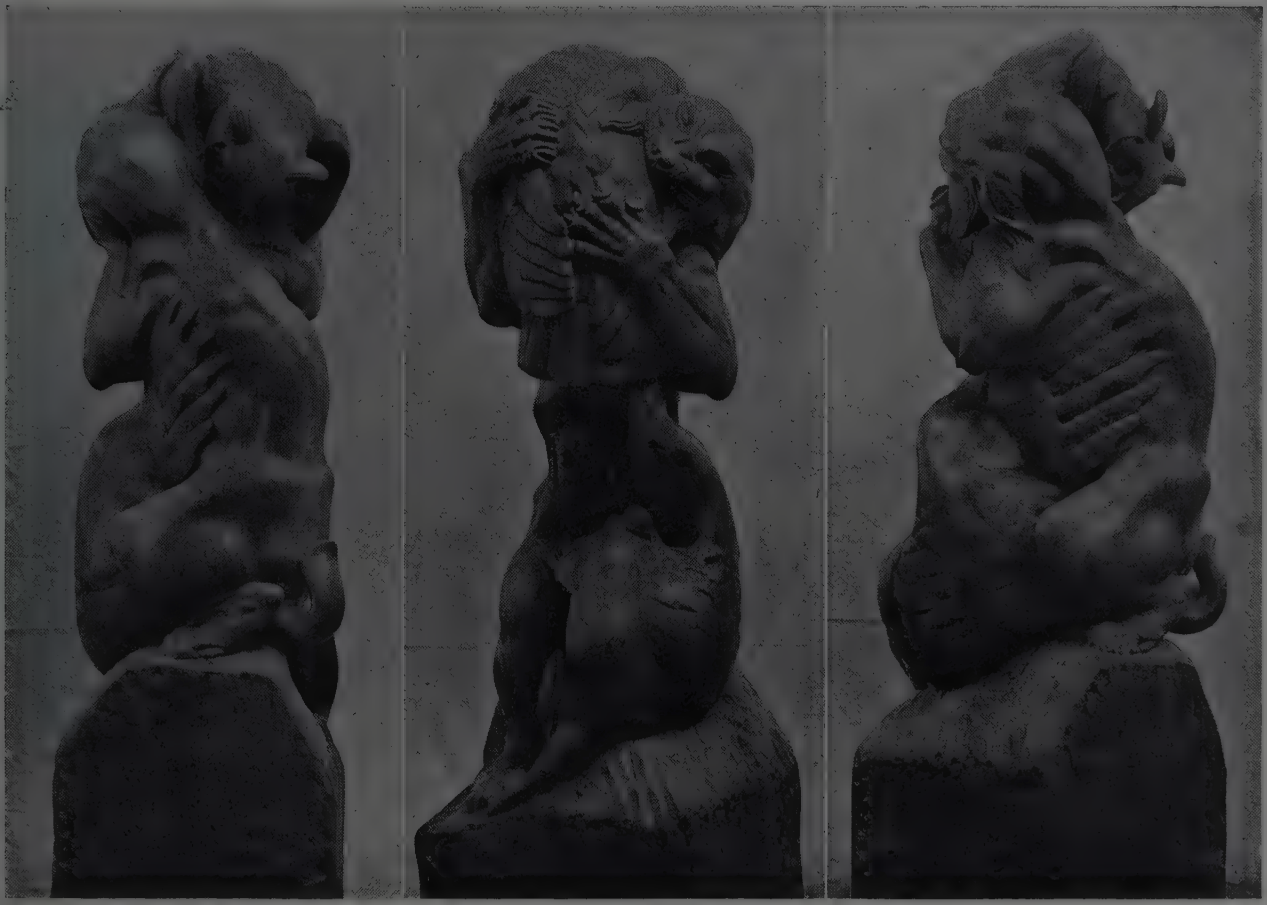
Swans : Carved in Euville limestone.
Sculptor: Holger Wederkinch.



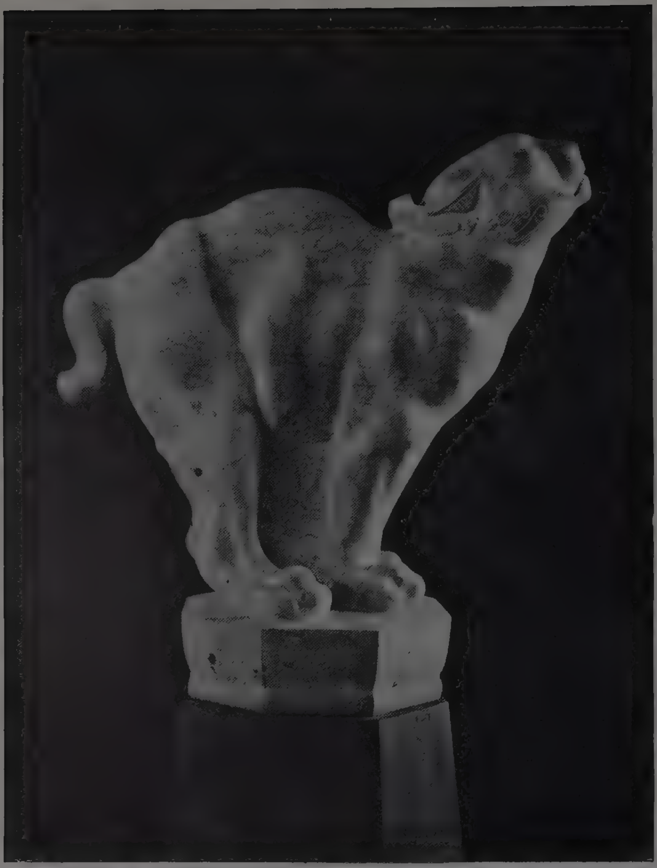
Three Fighting Lynxes : Carved in Euville limestone.
Sculptor: Holger Wederkinch.



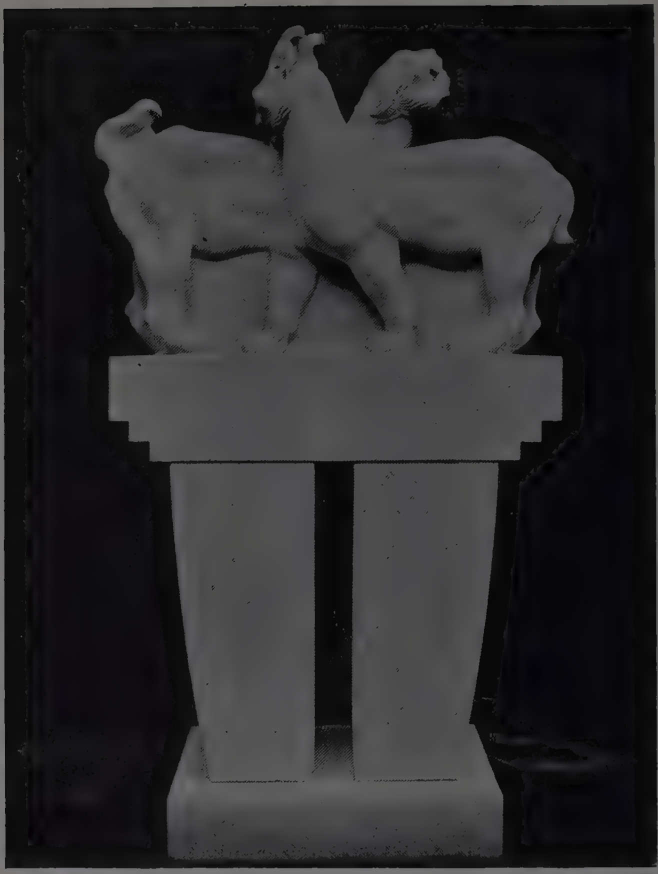
Hare, Eagle, and Lynx: Carved in red polished granite.
Sculptor: Holger Wederkinch.



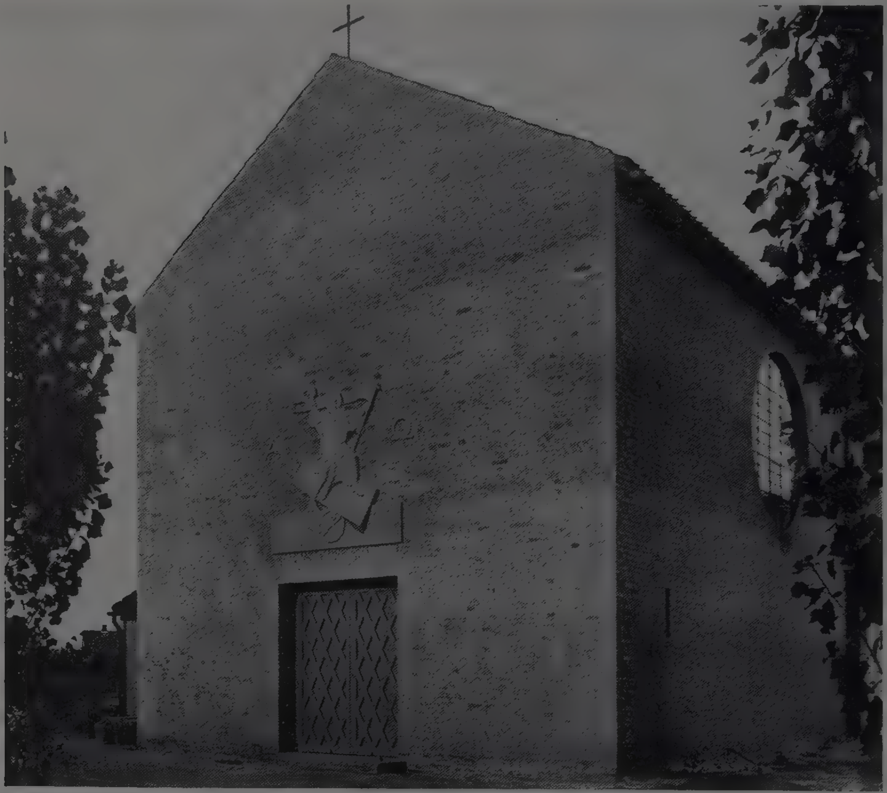
Lynx and Two Owls: Carved in old oak.
Sculptor: Holger Wederkinch.



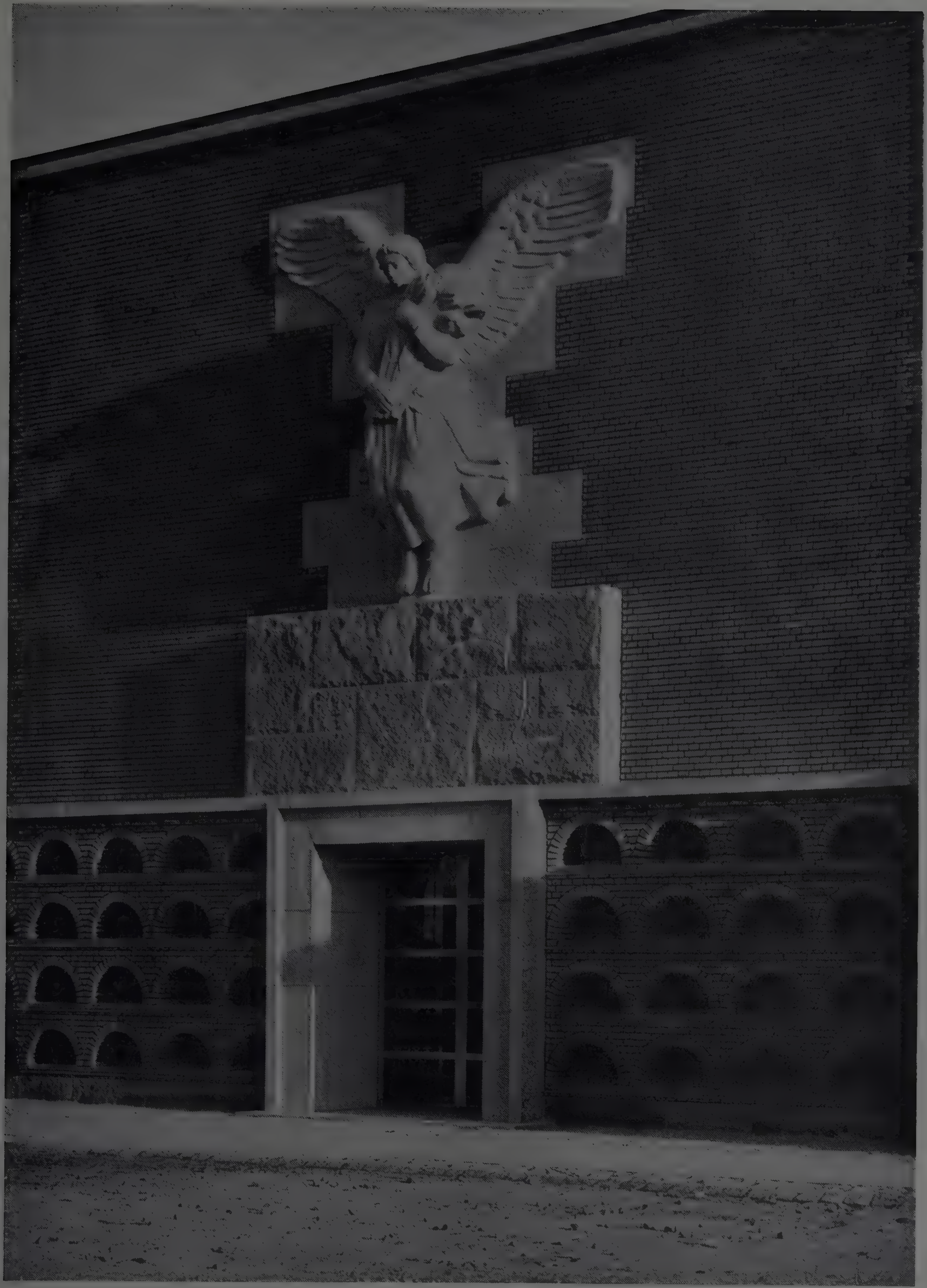
A Lynx Awaking: Carved in yellow marble.
Sculptor: Holger Wederkinch.



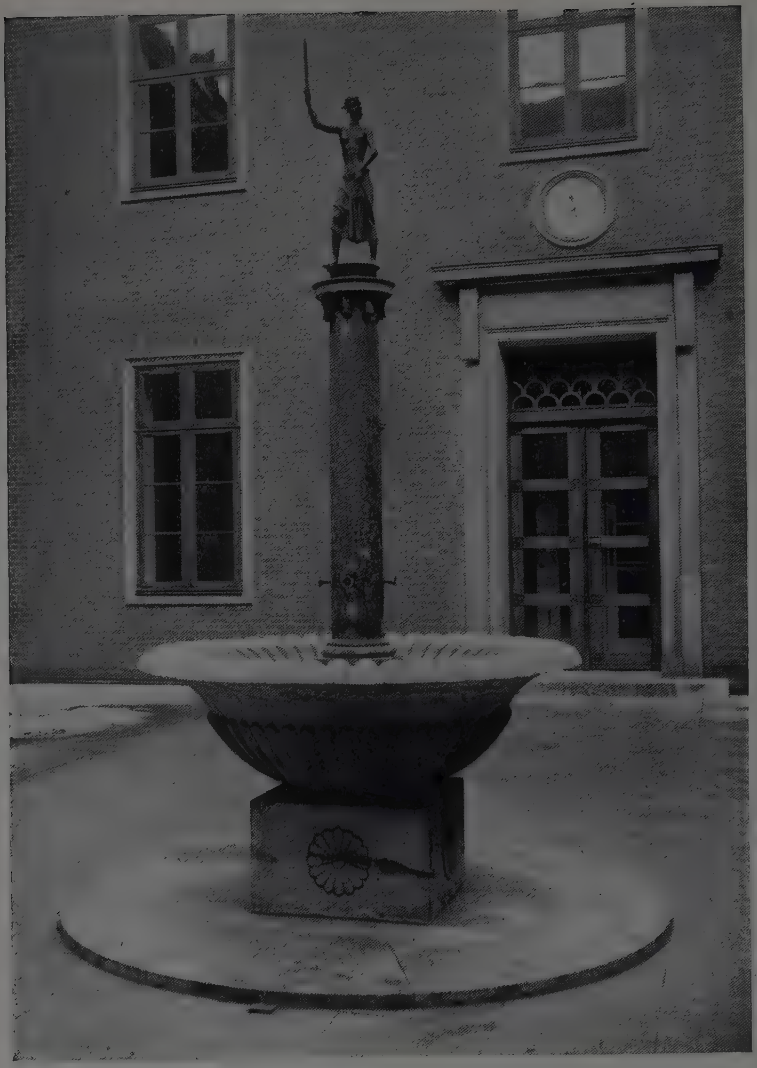
A Lynx in Love: Carved in Euville limestone.
Sculptor: Holger Wederkinch.



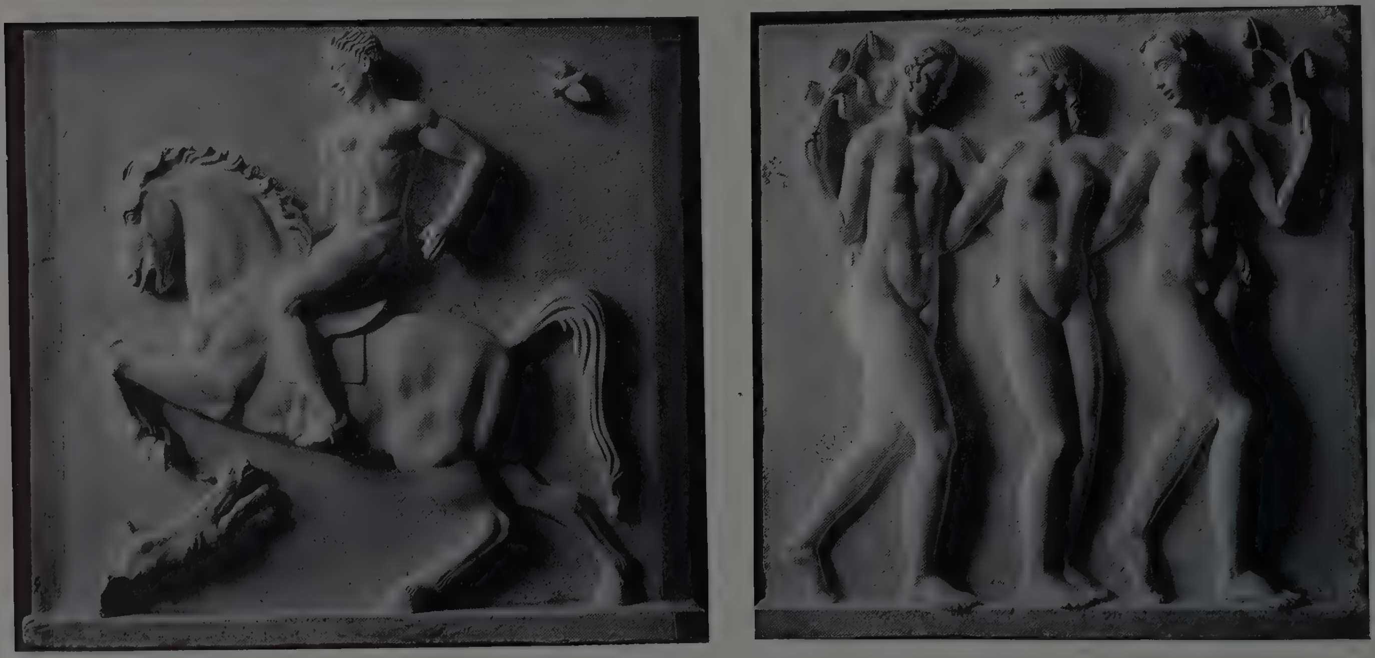
The Church at Ordrup.
Architect: Edward Thomsen. *Sculptor:* Professor Utzon-Frank.



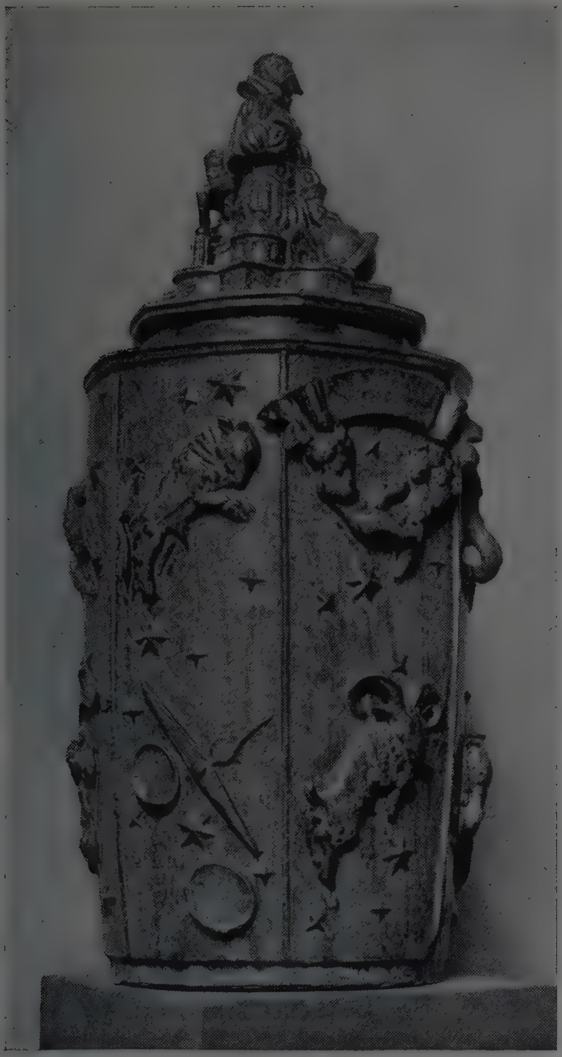
The main entrance to the CREMATORIUM at SÖNDERMARK.
Architects: Edward Thomsen and Frits Schlegel. *Sculptor:* Professor Utzon-Frank.



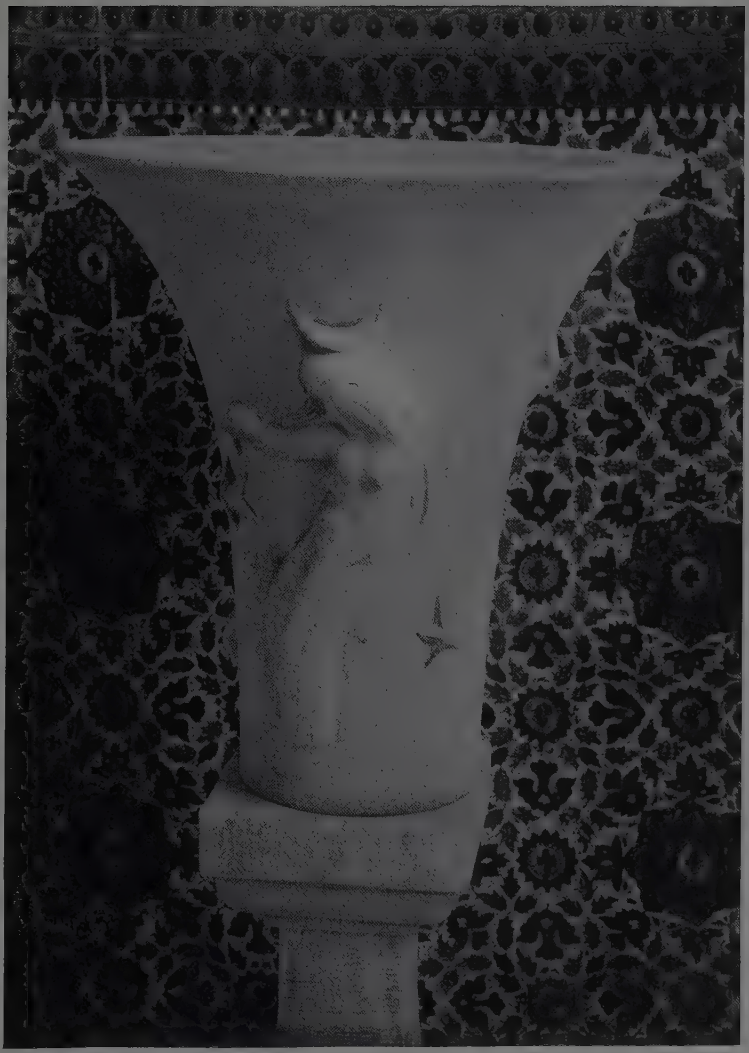
A Fountain at Frederiksberg.
Sculptor: Professor Utzon-Frank.



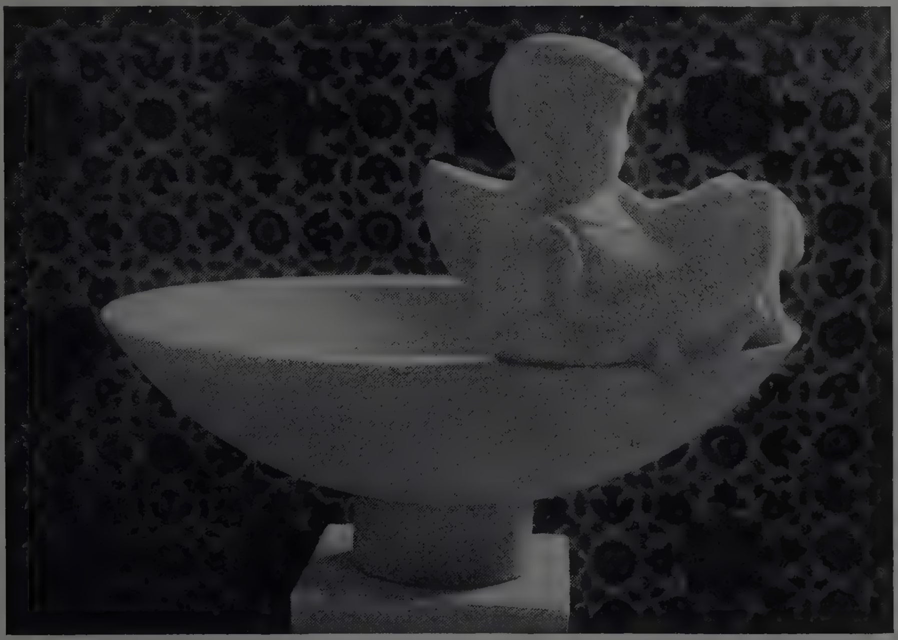
Two Decorative Panels.
Sculptor: Johannes C. Bjerg.



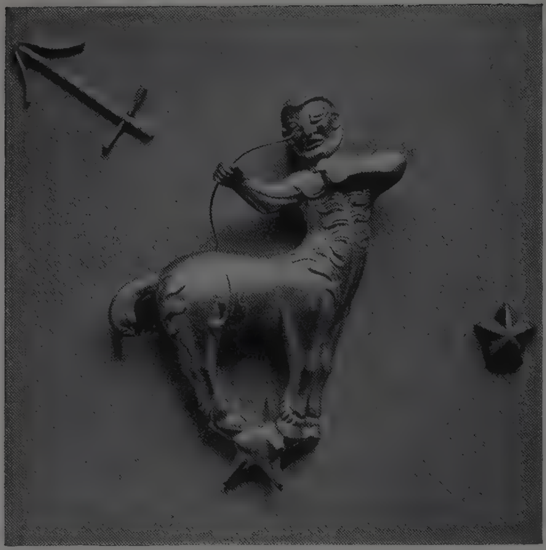
THE "TYCHO BRAHE" VASE.
Sculptor: Arne Bang.

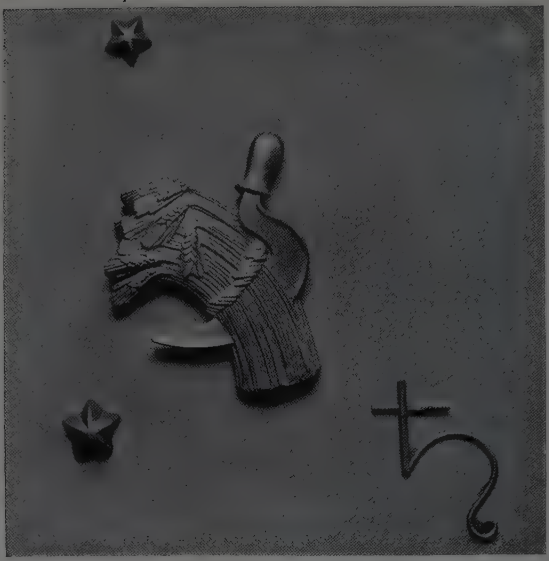


A BOWL.
Sculptor: Arne Bang.

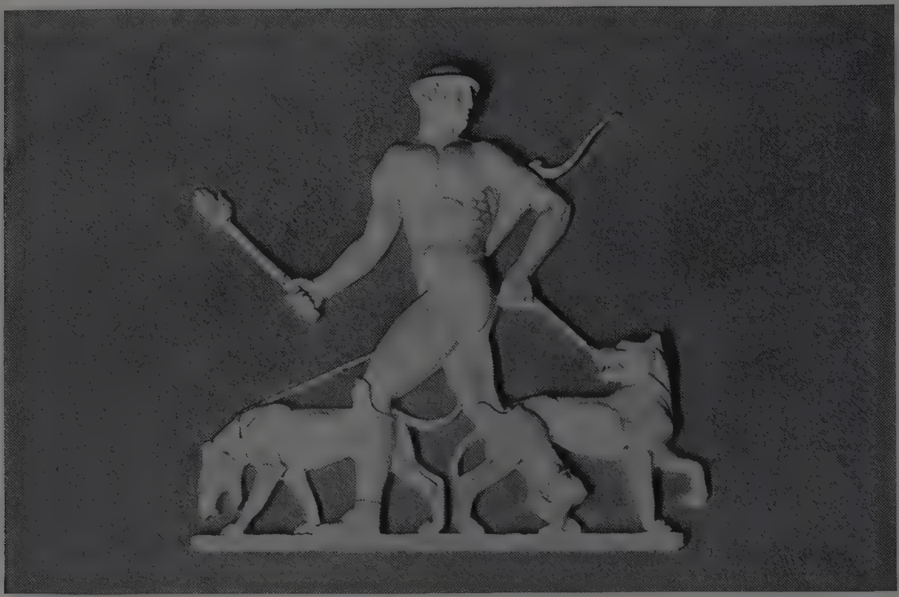


A VASE.
Sculptor: Arne Bang.

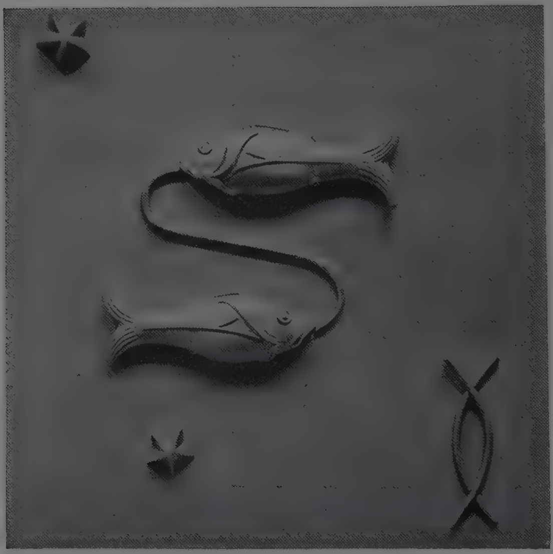




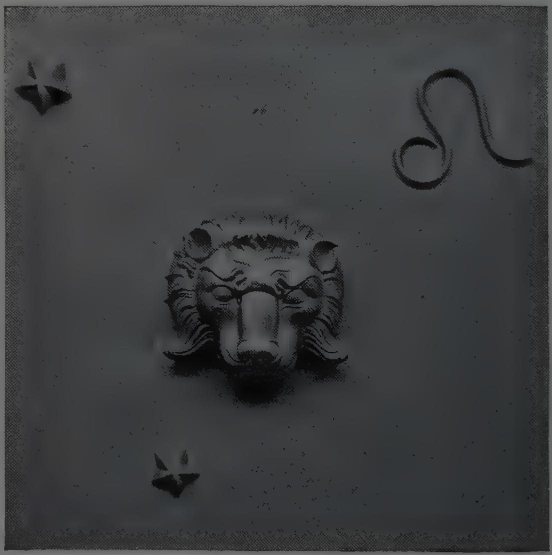
A panel in the
corridor of the
FREDERIKSBERG
COURT HOUSE,
COPENHAGEN.

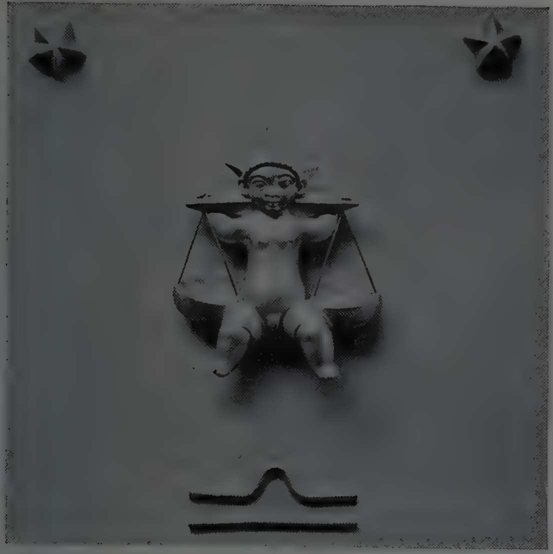


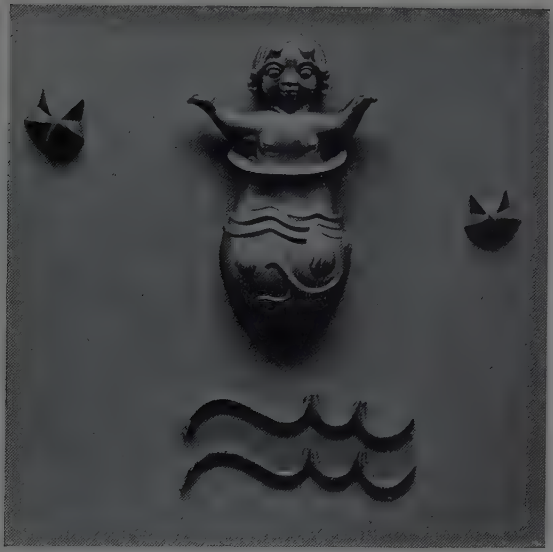
Architects:
Hack Kampmann
and Kaj Gottlob.
Sculptor:
Aage Edwin.



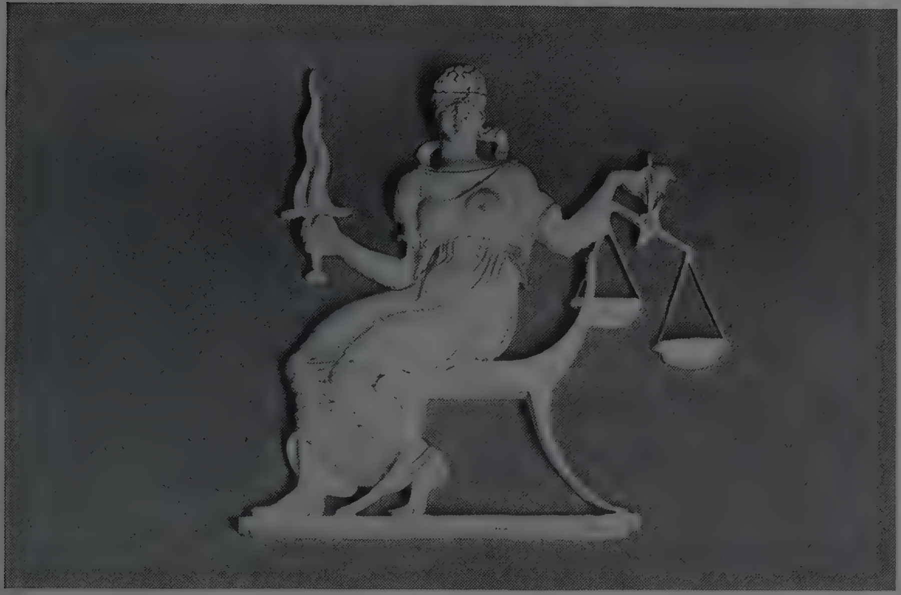
Above and Below:
Carved decorations
on a shop in
Copenhagen.
Sculptor:
O. Stahr-Nielsen.



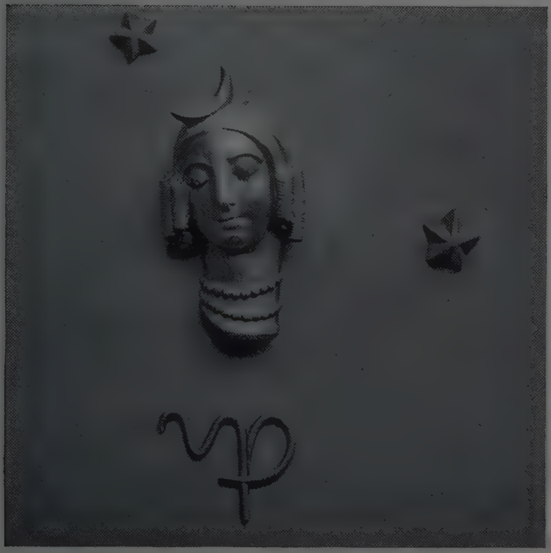




A panel in the
corridor of the
FREDERIKSBERG
COURT HOUSE.



Architects :
Hack Kampmann
and Kaj Gottlob.
Sculptor:
O. Stahr-Nielsen.



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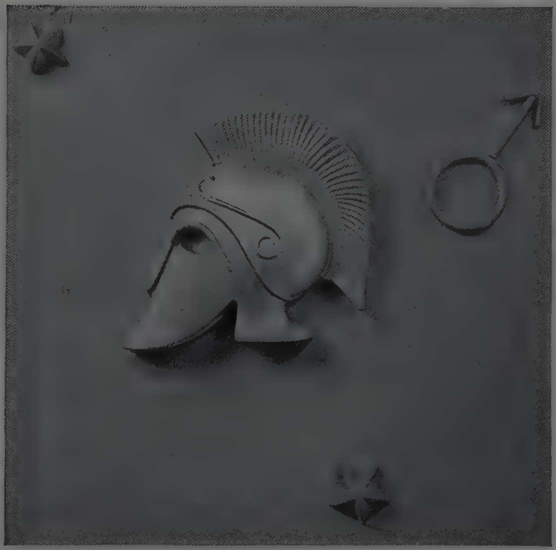
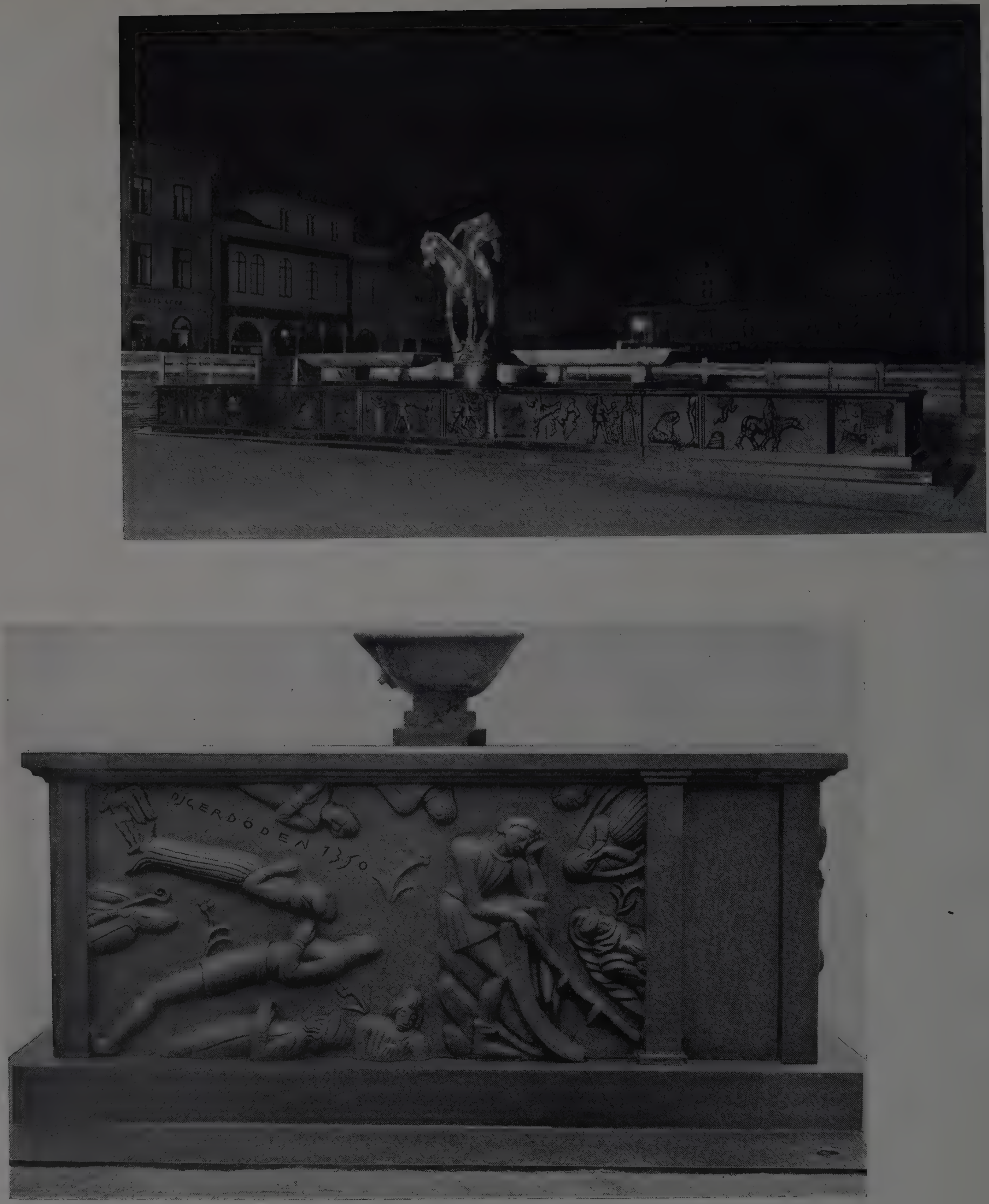
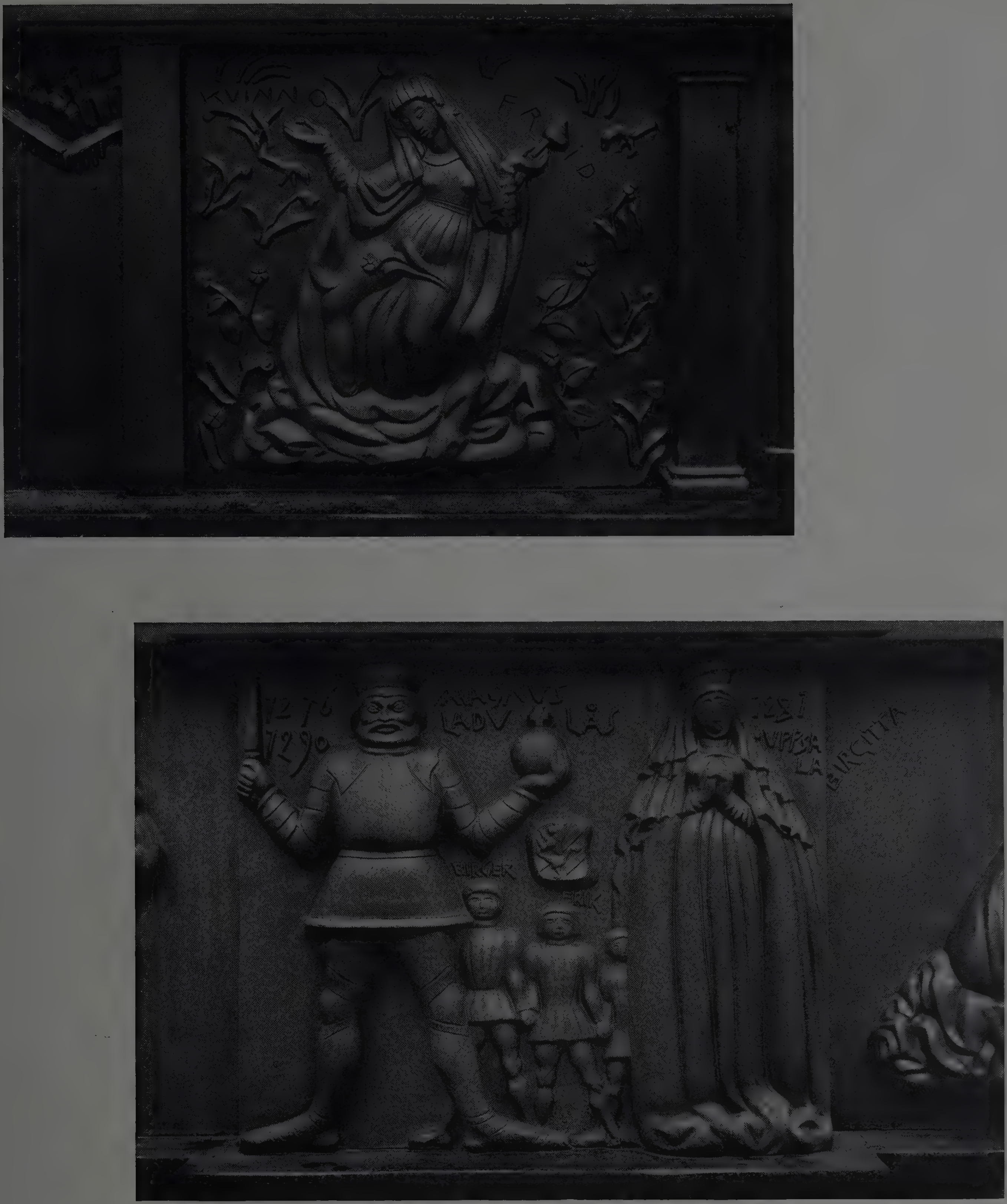
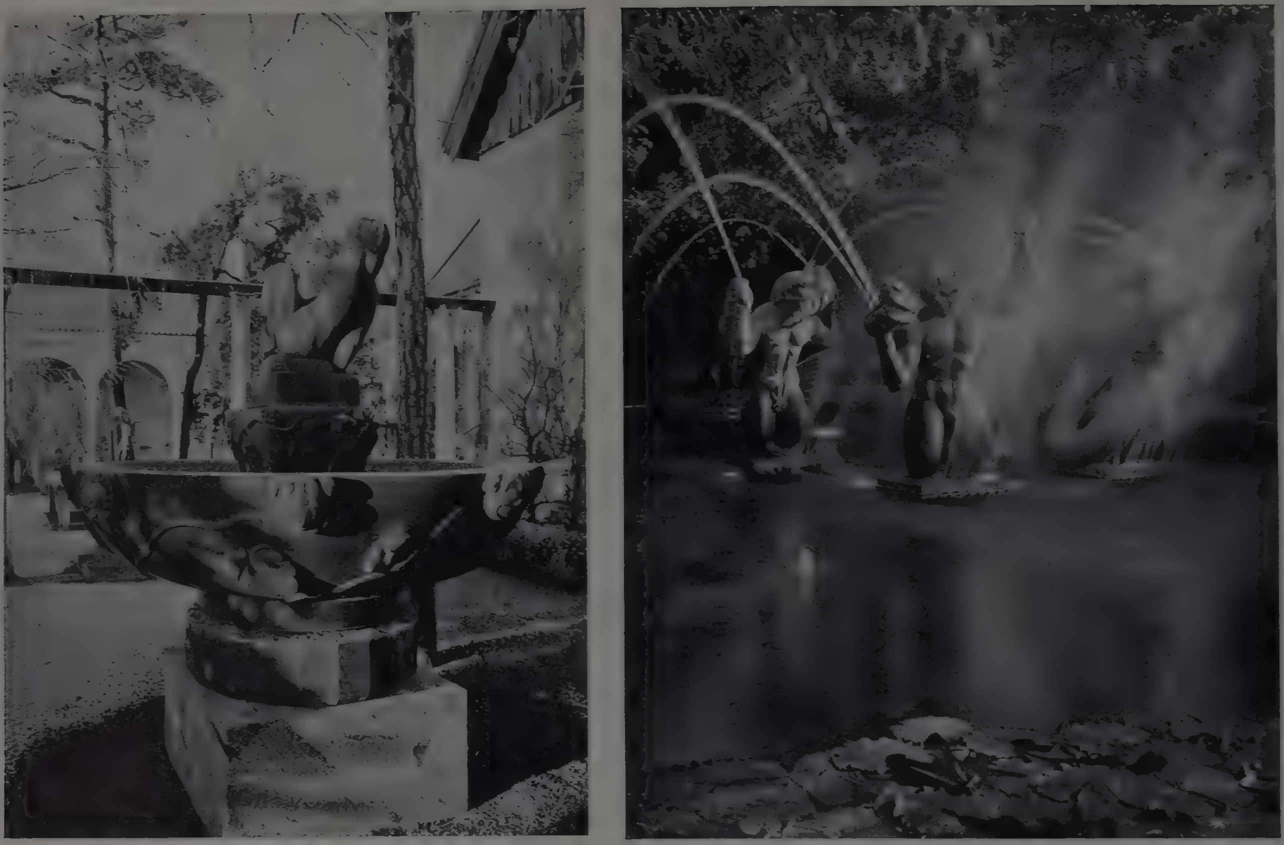



DIGERDÖDEN 1350

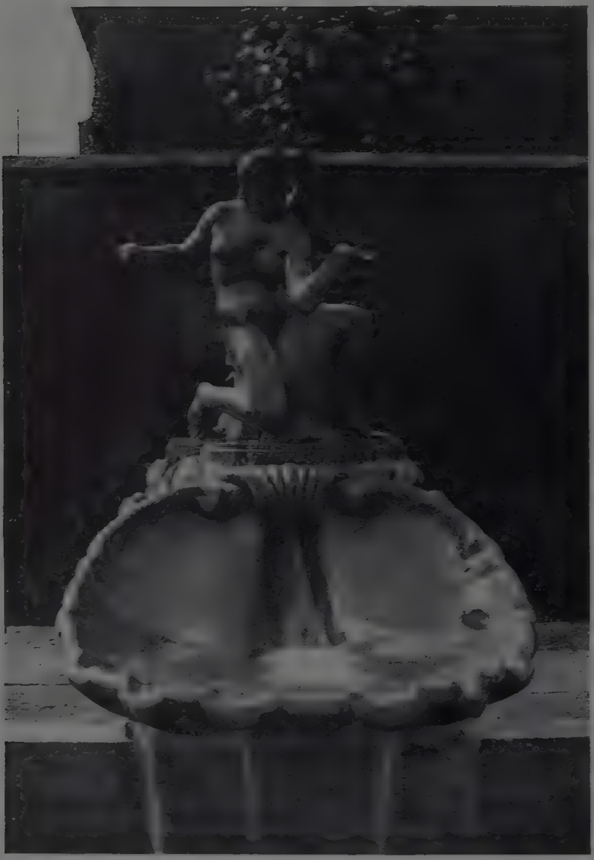
The Folkunga Fountain, Linköping.—*Above:* A general view. *Below:* One of the panels.
Sculptor: Carl Milles.


KVINNO
FRID
1276
1290
LADULÅS
BIRGER
ERIK

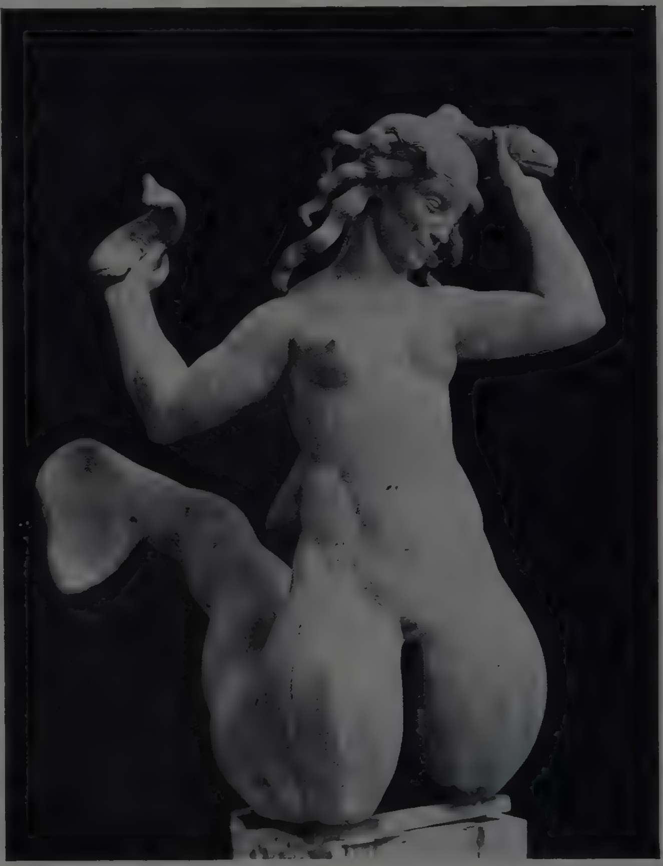
Two panels on the Folkunga Fountain, Linköping.
Sculptor: Carl Milles.



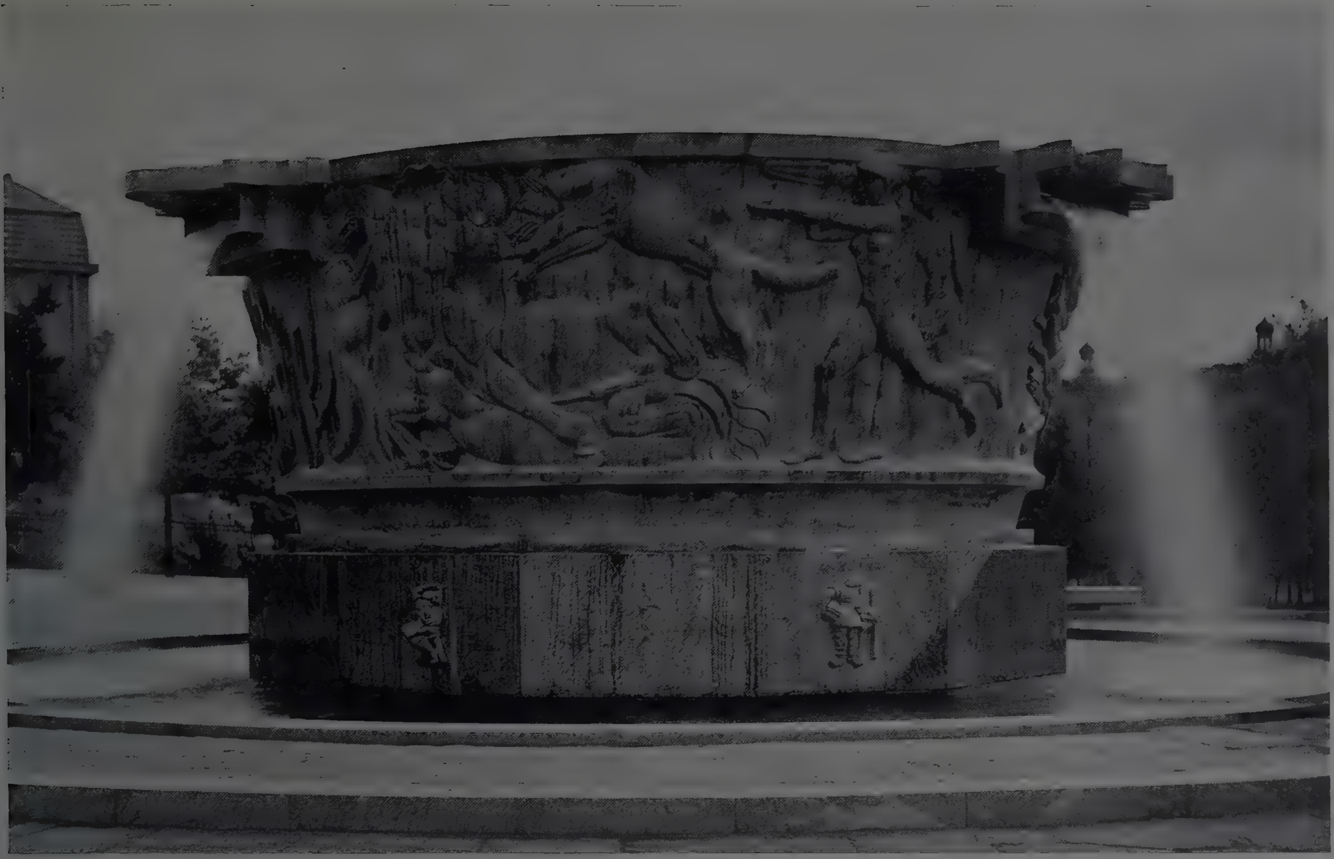
Two fountains in the garden of the sculptor's house at Lidingö.
Sculptor: Carl Milles.

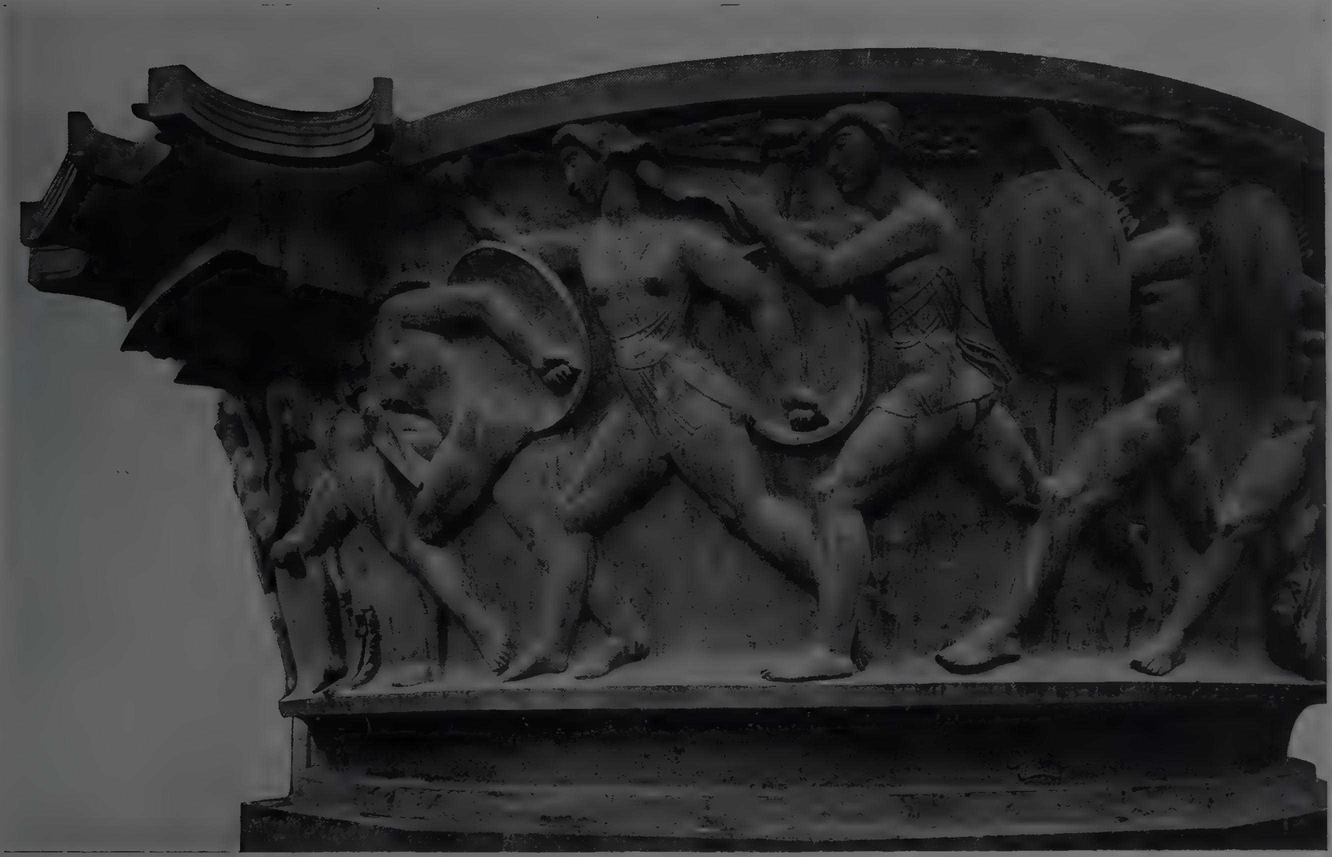


The Susanna Fountain, Gothenburg.
Sculptor: Carl Milles.

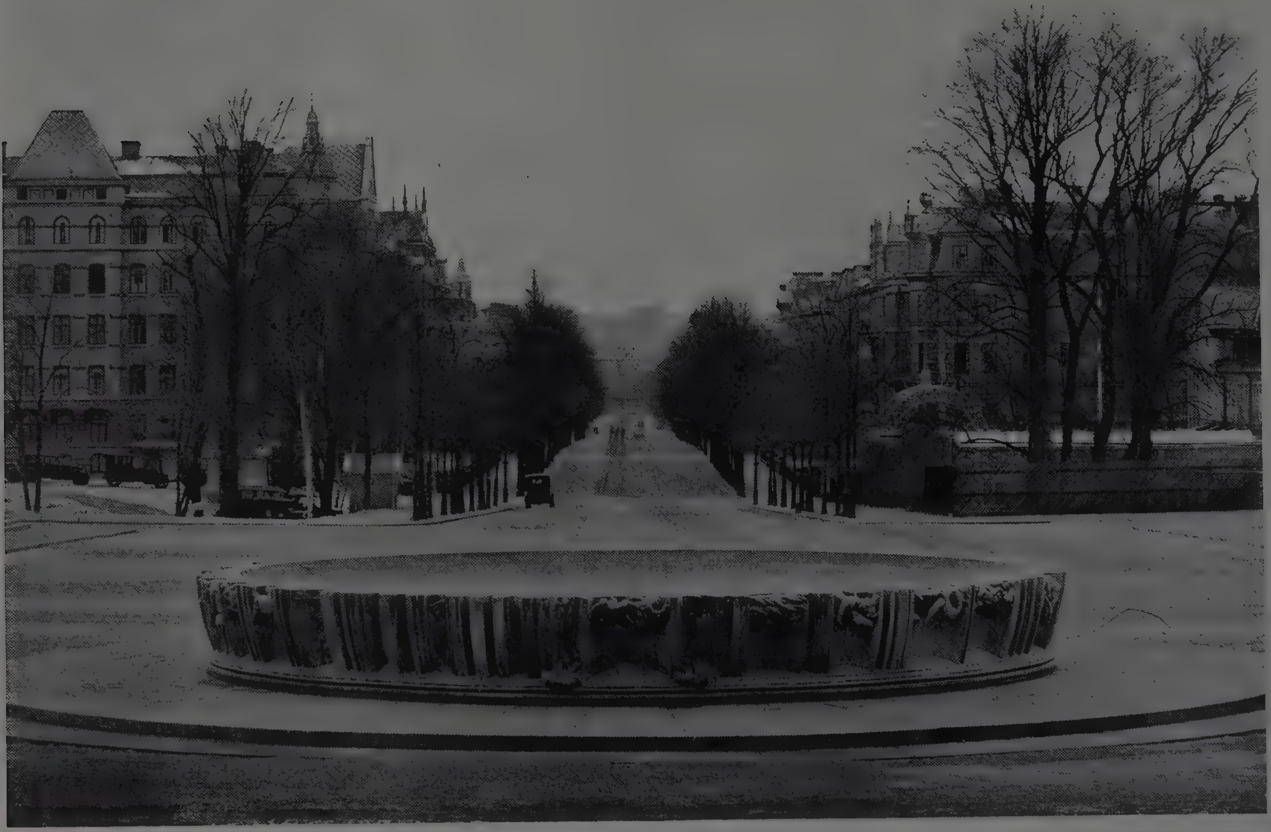


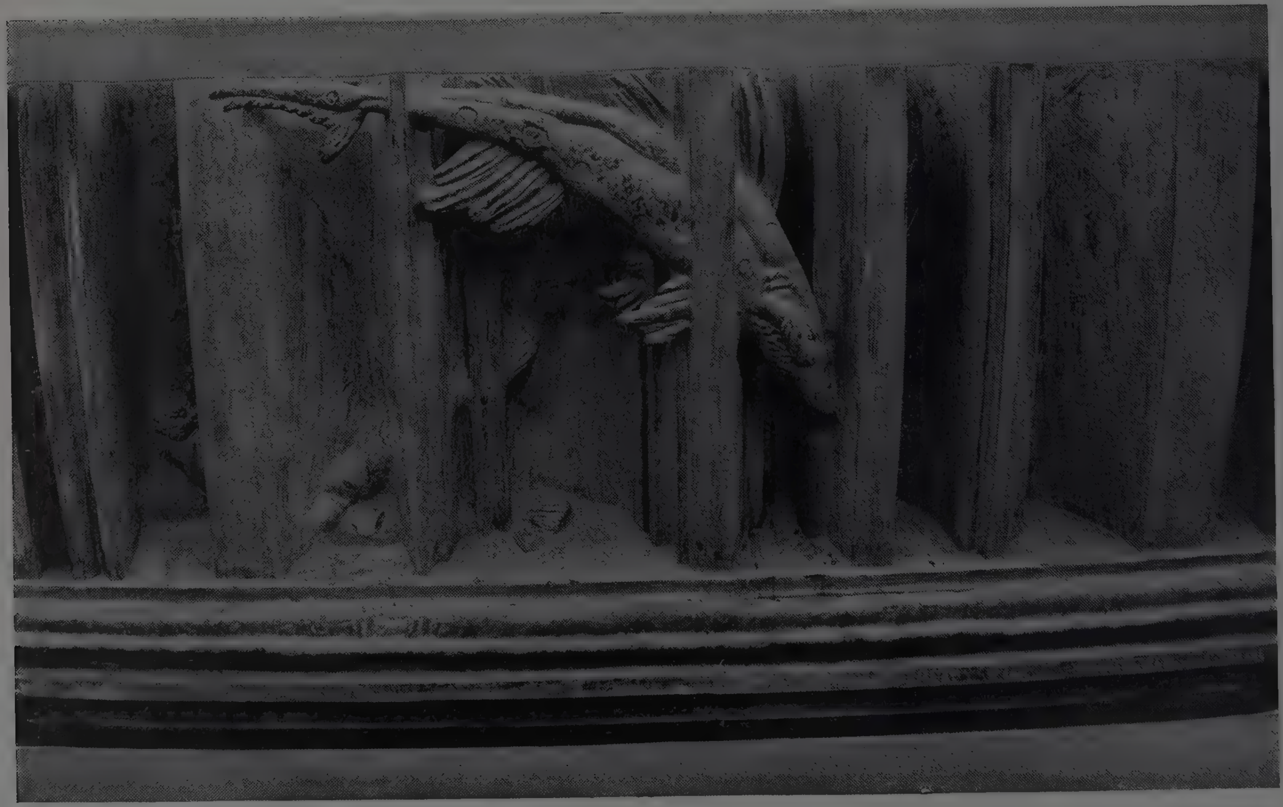
A Figure for a Fountain.
Sculptor: Carl Milles.



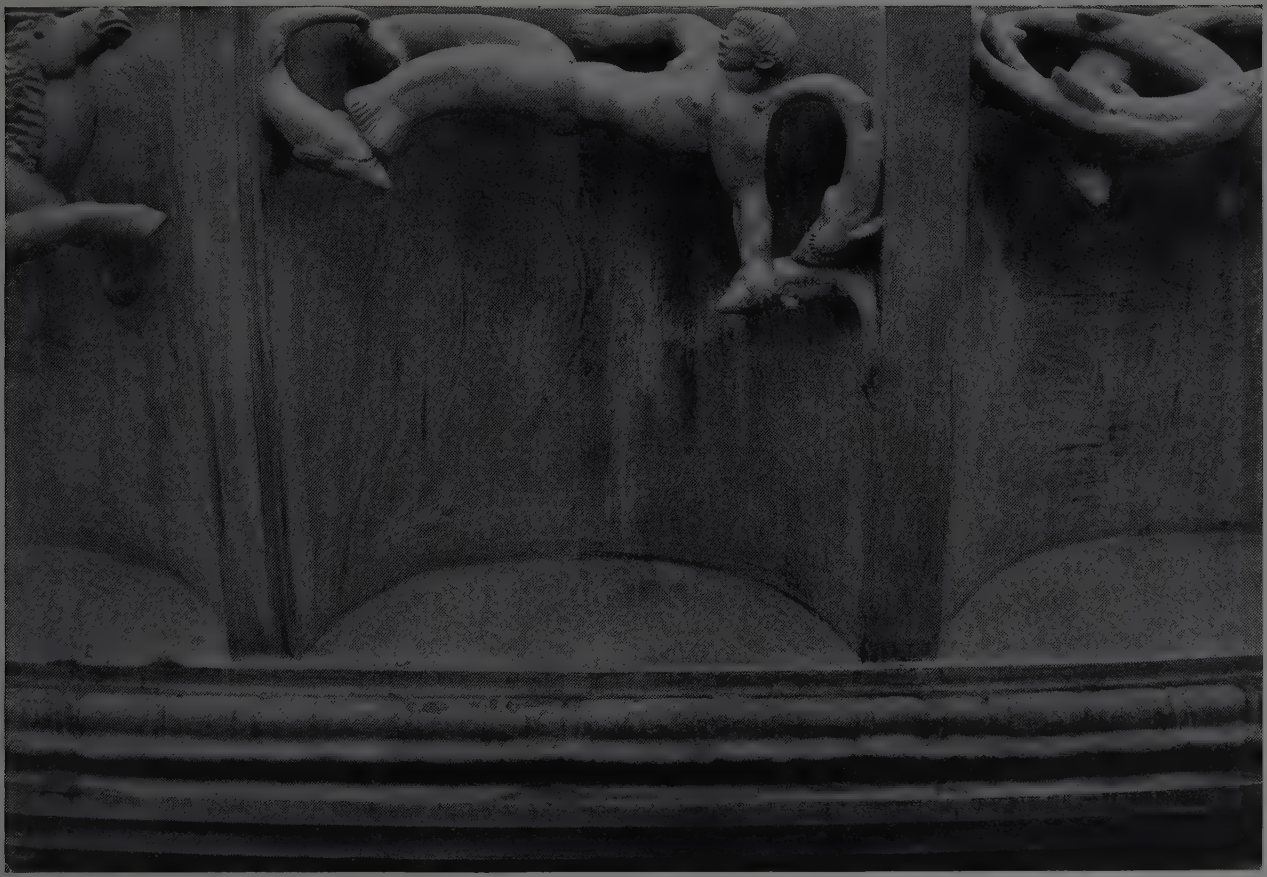


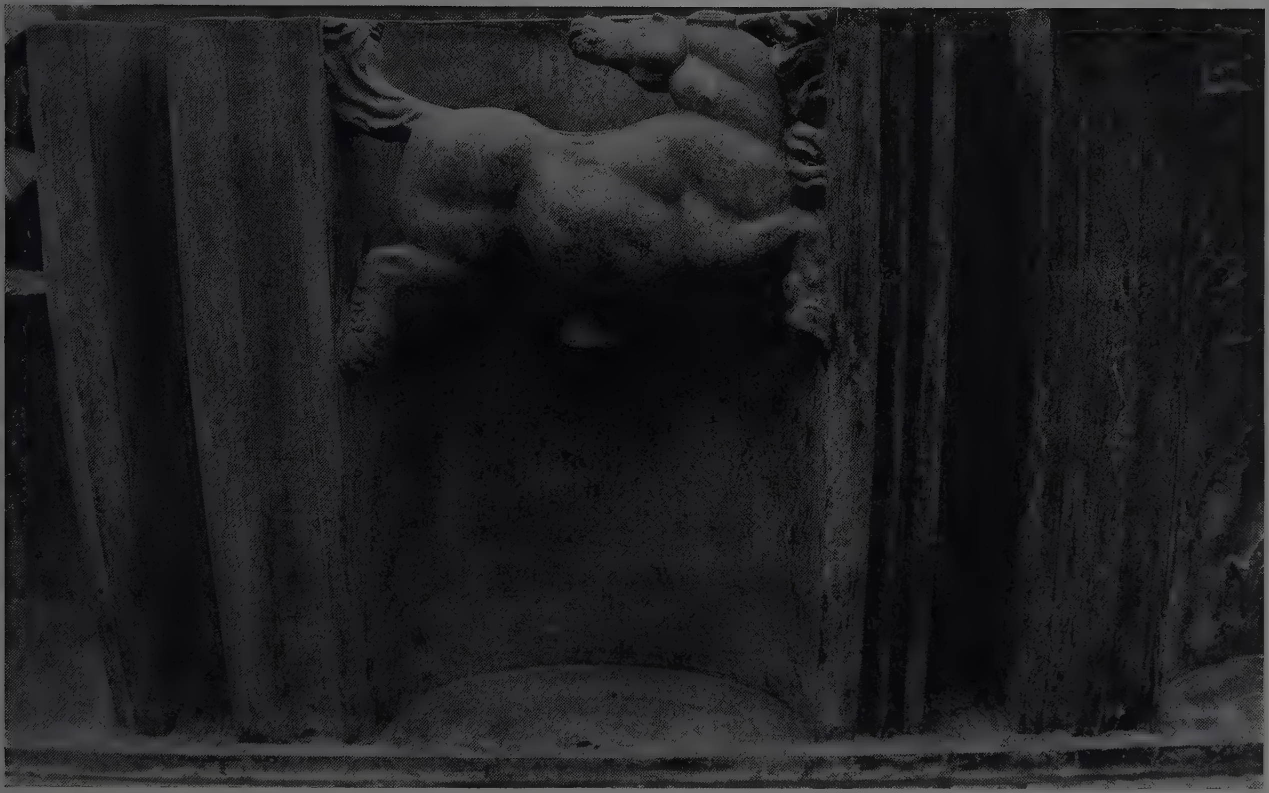
The Fountain of Industry. *Above :* A general view. *Below :* A detail.
Sculptor : Carl Milles.



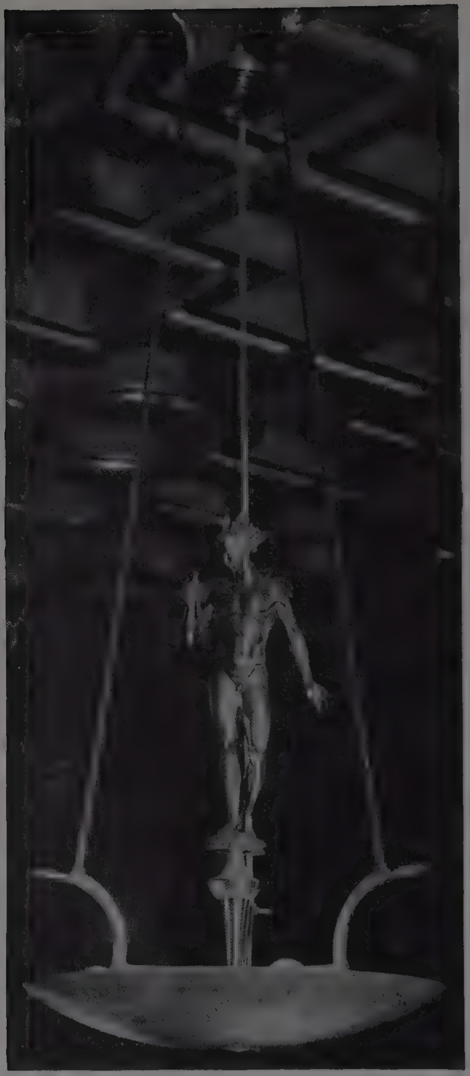


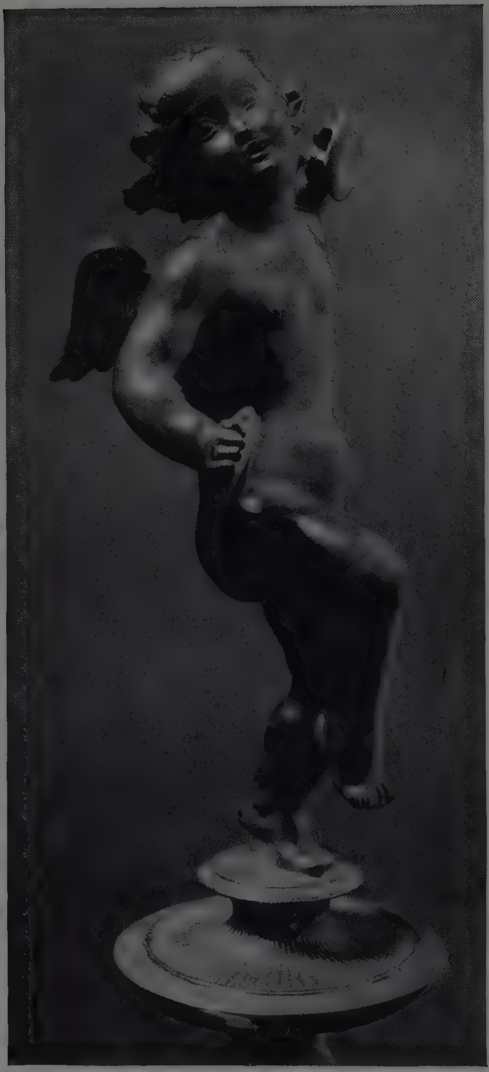
THE POSEIDON FOUNTAIN, GOTHENBURG. *Above :* A general view. *Below :* A detail.
Sculptor: Carl Milles.



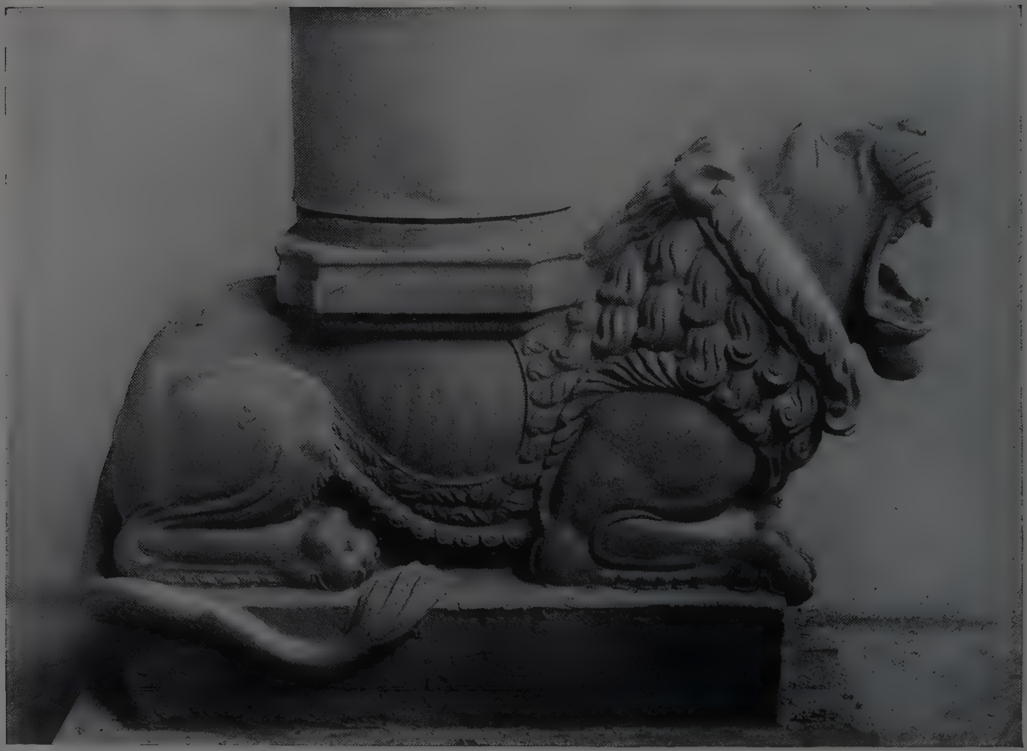


Details of the Poseidon Fountain at Gothenburg.
Sculptor: Carl Milles.

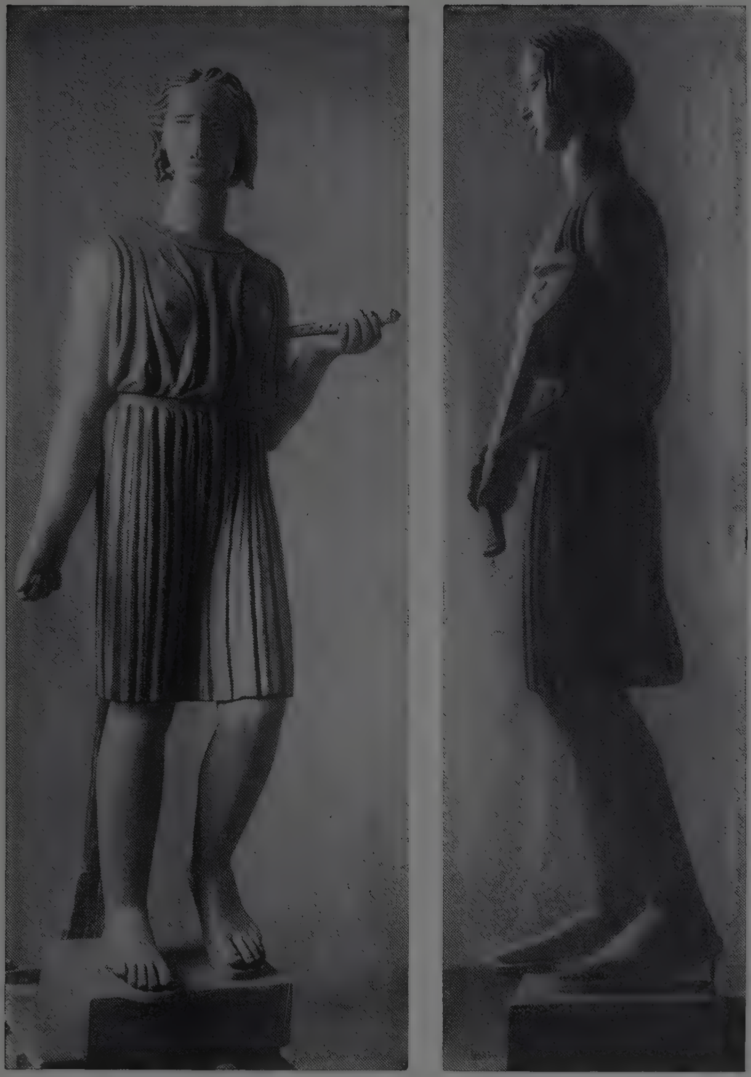




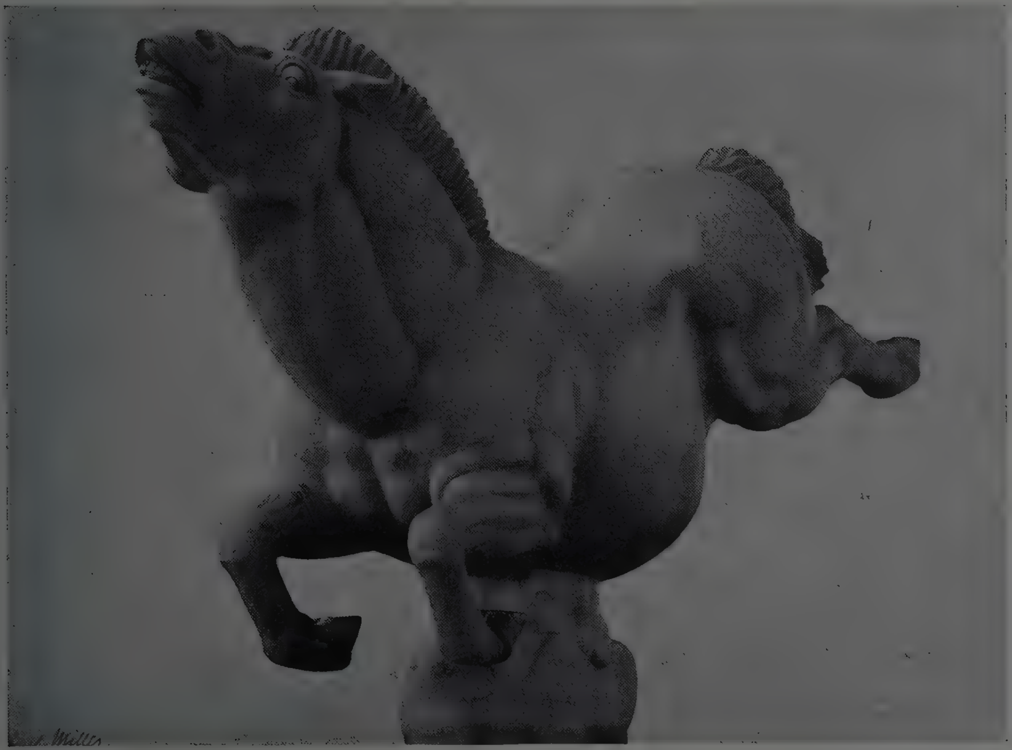
THE CONCERT HOUSE, STOCKHOLM.
Left: An electrolier in alabaster.
Right: A figure on the staircase.
Architect: Ivar Tengbom.
Sculptor: Ausgar Almquist.



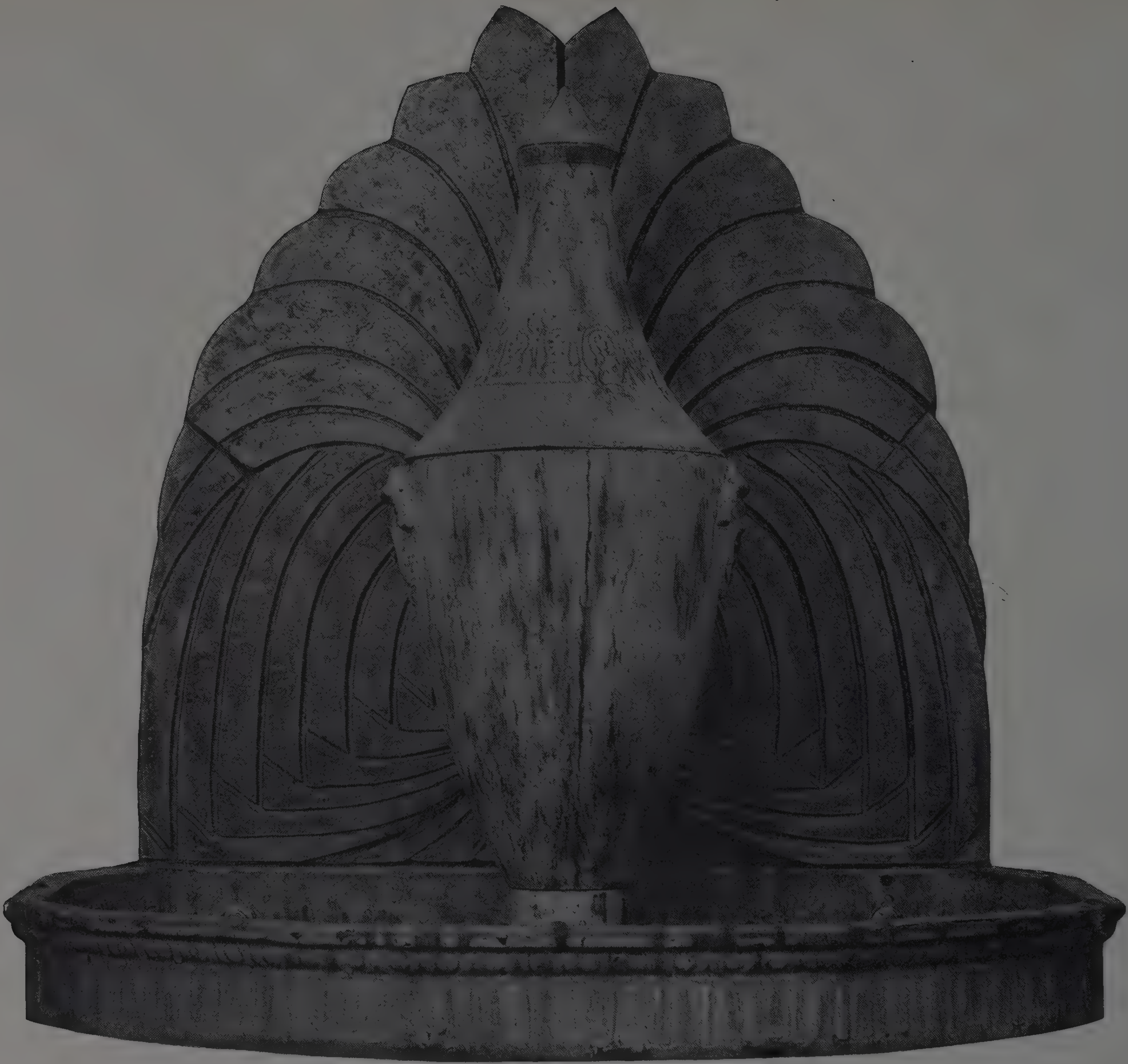
SWEDISH MATCH CORPORATION BUILDING: A detail of the carving at the entrance.
Architect: Ivar Tengbom.
Sculptor: Ausgar Almquist.



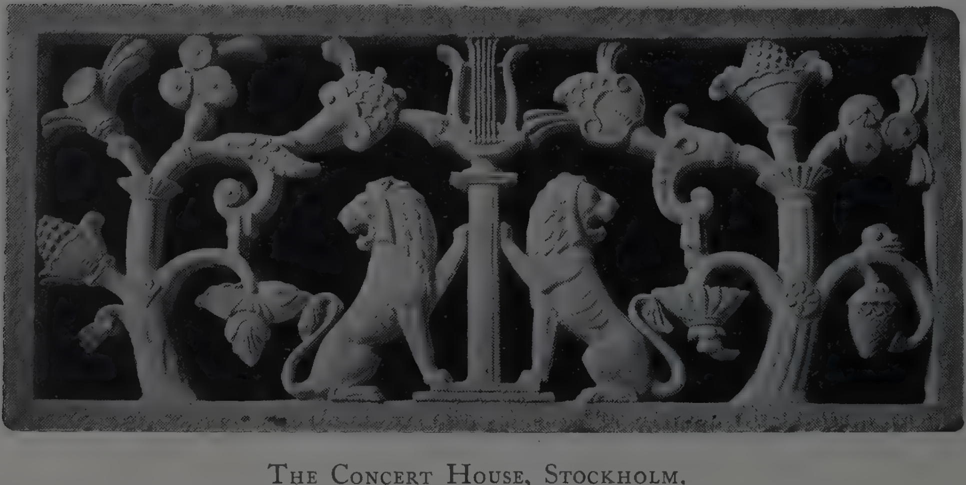
THE CONCERT HOUSE,
STOCKHOLM.
Musician girls carved in
marble at the side of the
orchestra platform.
Architect : Ivar Tengbom.
Sculptor: Carl Milles.



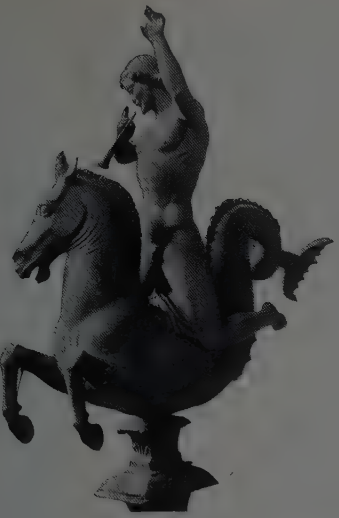
A RUNNING HORSE.
Sculptor: Carl Milles.



Above : A drinking fountain of ceramic. *Sculptor:* Henrik Krogh.
Below : A panel carved in limestone. *Sculptor:* Ausgar Almquist.



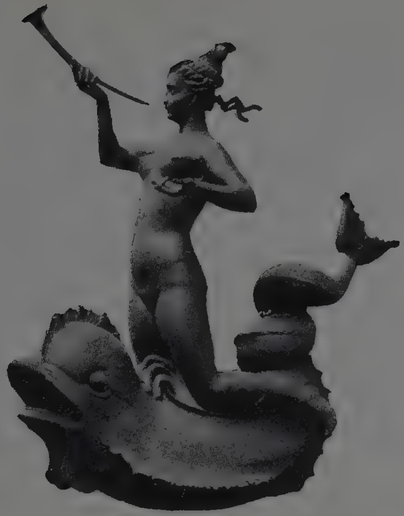
The Concert House, Stockholm.

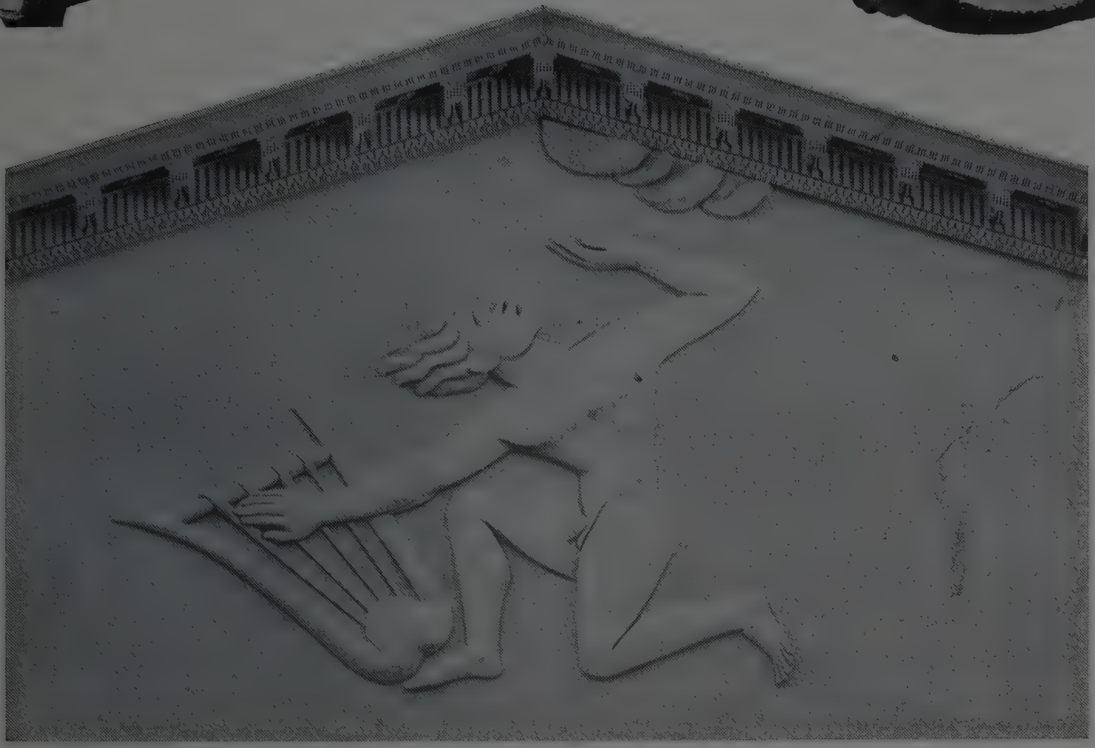


Left : A musician Triton figure, in bronze, for the balustrade of the main staircase.

Right : A musician Nymph figure, in bronze, for the balustrade of the main staircase.

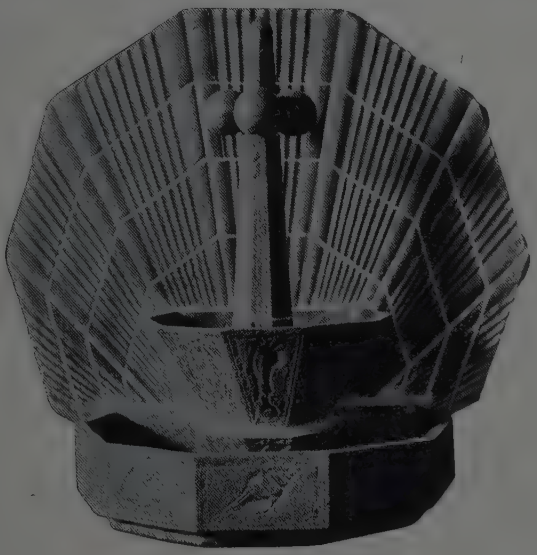
Sculptor: Ausgar Almquist.





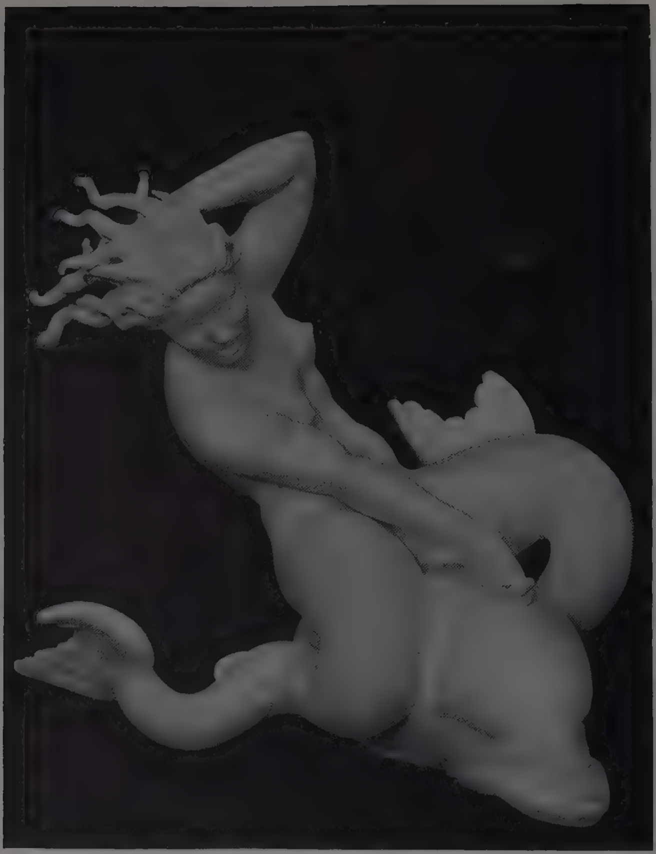
A bas-relief of Apollo, in stucco, in the pediment over the orchestra platform. *Sculptor:* Carl Milles.

A drinking fountain of ceramic.

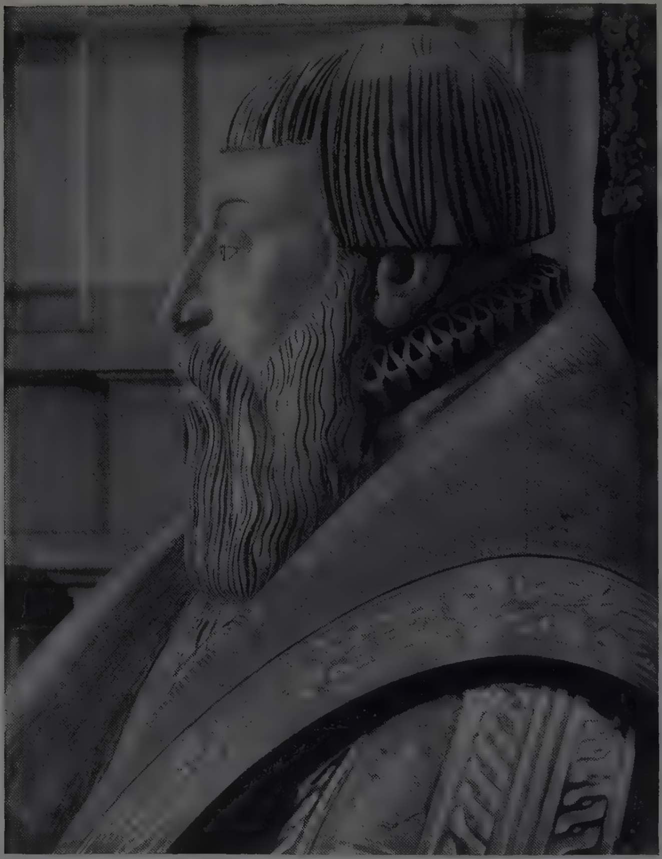


Sculptor: Henrik Krogh.

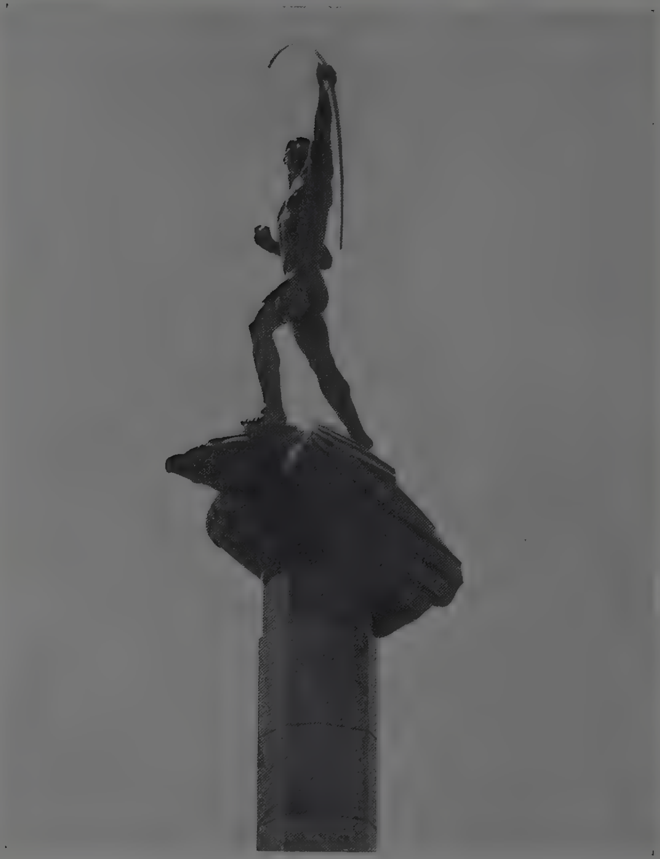
THE CONCERT HOUSE, STOCKHOLM.



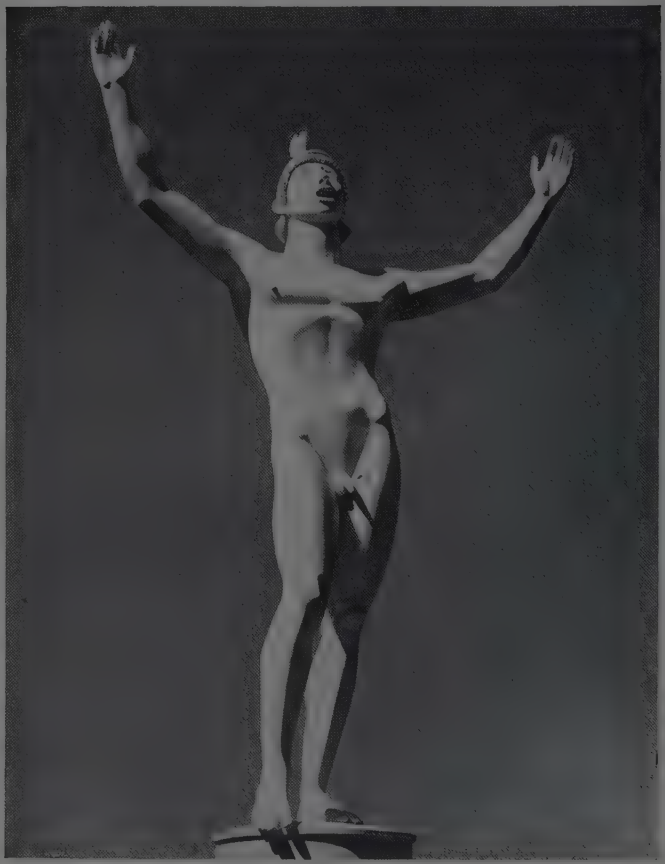
A Fountain Motif.
Sculptor: Carl Milles.



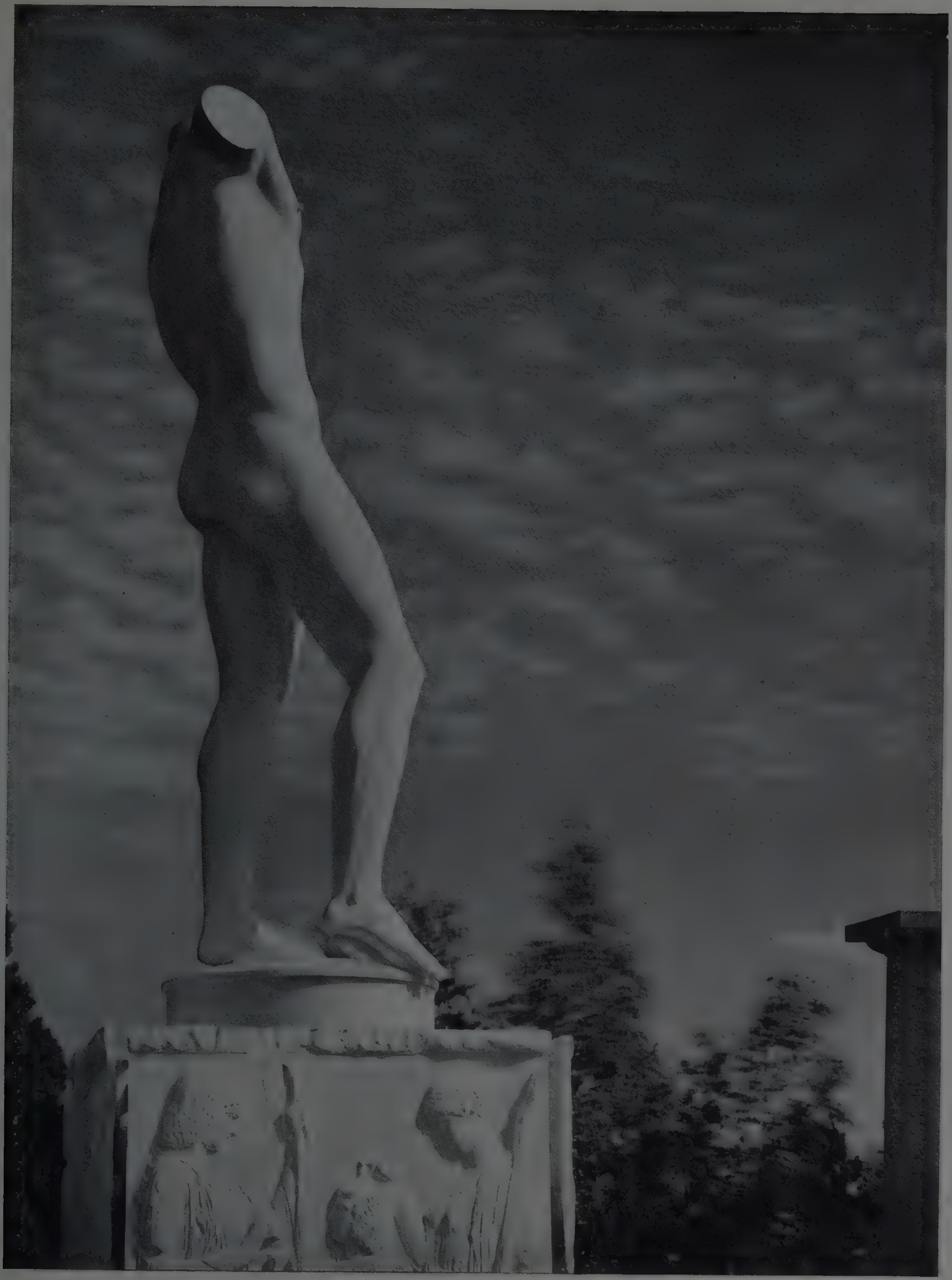
The Head of the "Gustav Vasa" Statue.
Sculptor: Carl Milles.



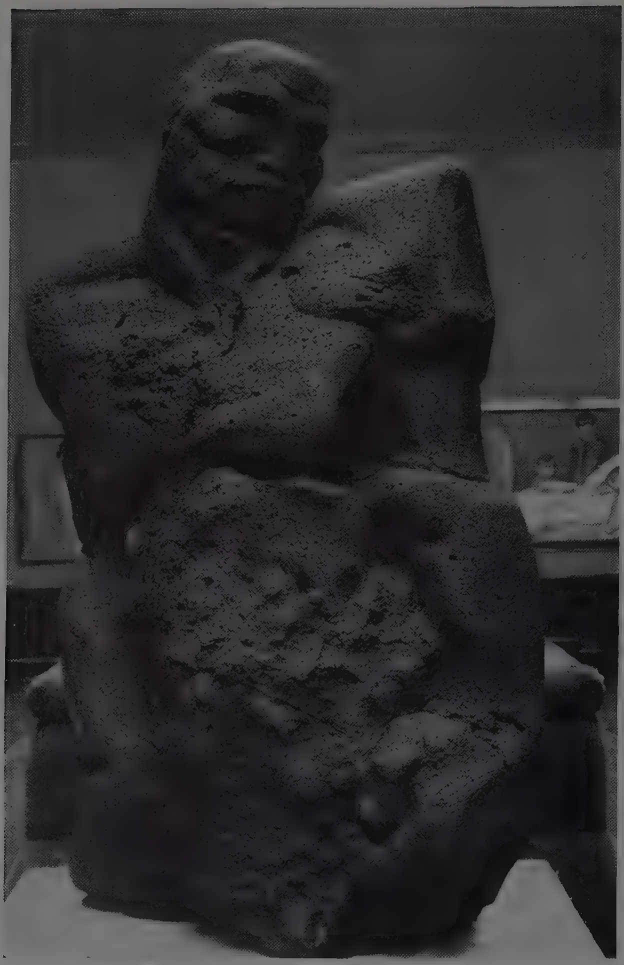
"The Archer":
A monument in front of the Art Gallery, Stockholm.
Sculptor: Carl Milles.



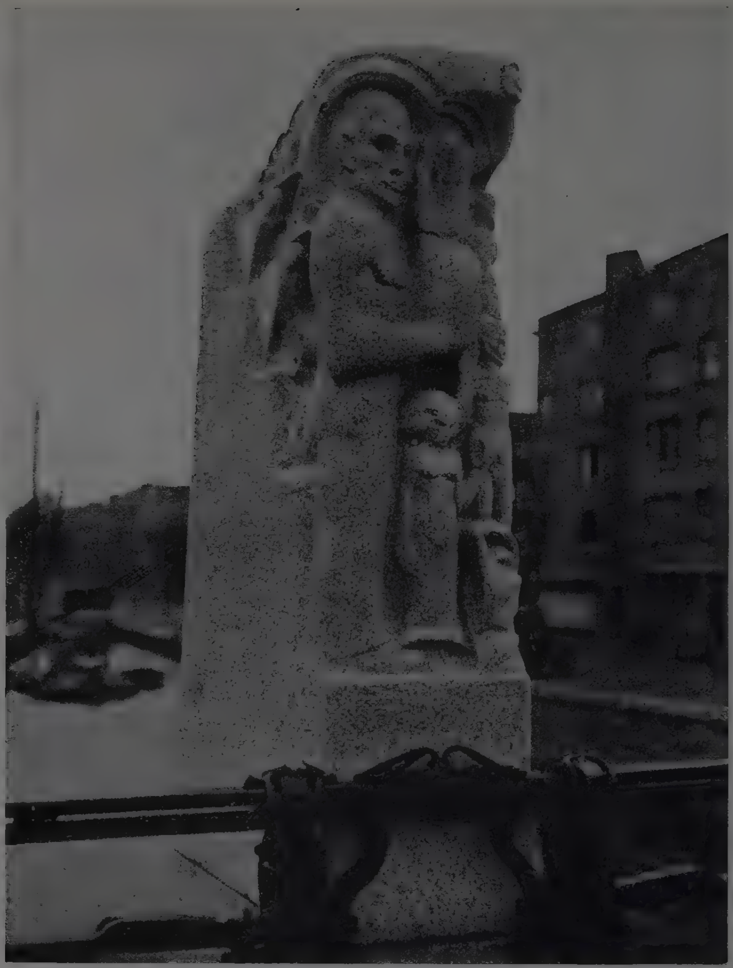
"The Sunsinger":
A monument to the poet Esaias Tegner, Stockholm.
Sculptor: Carl Milles.



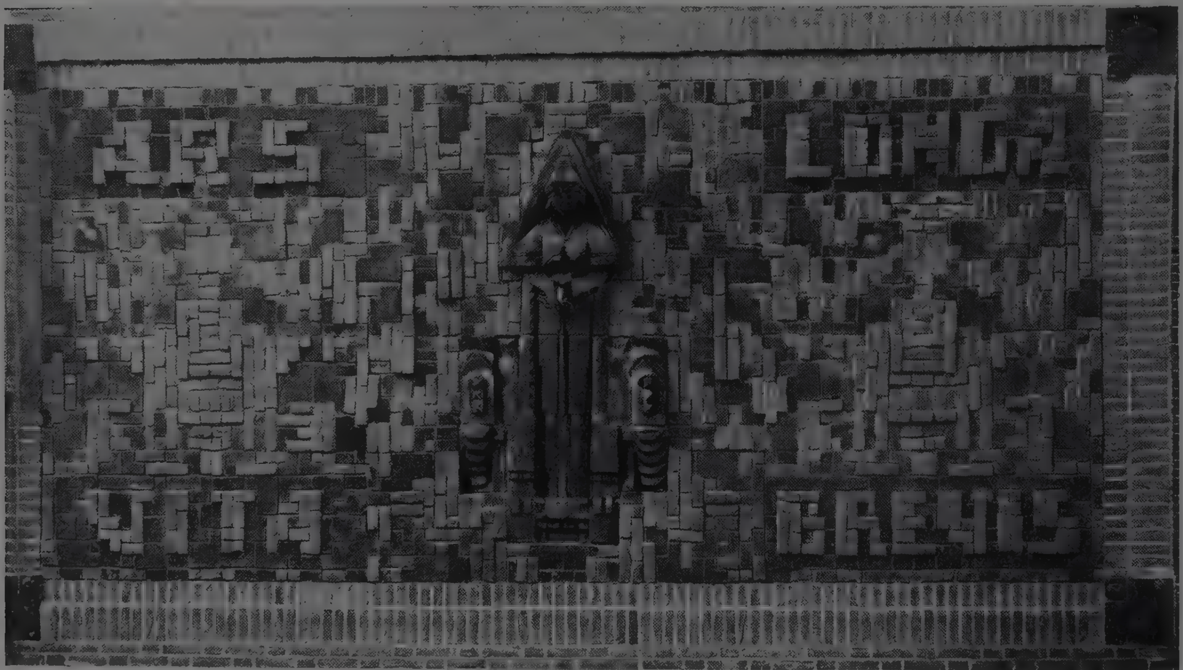
Torso of "THE SUNSINGER," in bronze.
Set in the sculptor's garden.
Sculptor: Carl Milles.



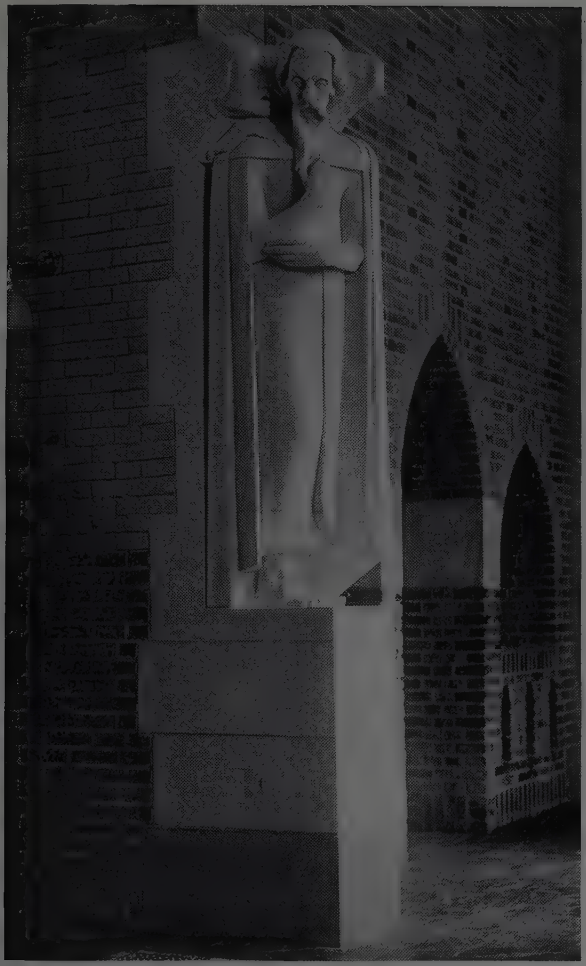
A figure of a workman representing "Industry."
Sculptor: John Polet.



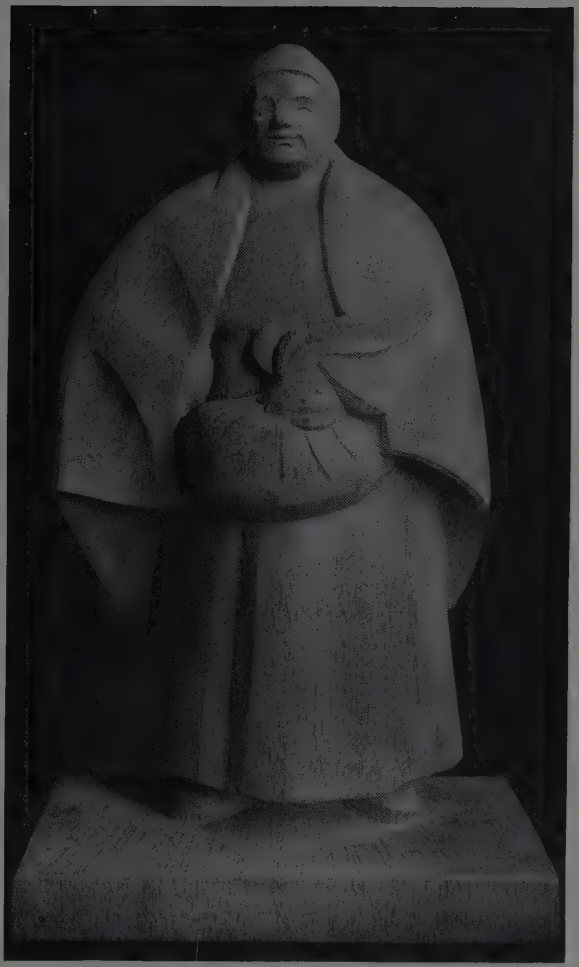
Pillar crown, in granite, on the new bridge at Amsterdam.
Sculptor: Hildo Krop.



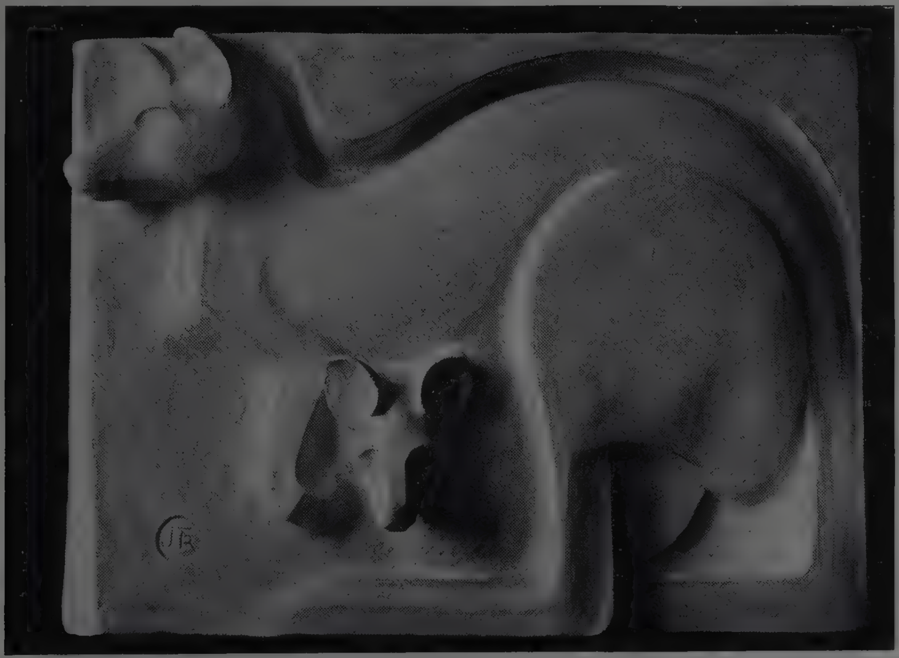
A brick and terra-cotta panel on an Amsterdam Cinema.
Architect: G. W. Mastenbroek. *Sculptor:* W. C. Brouwer.



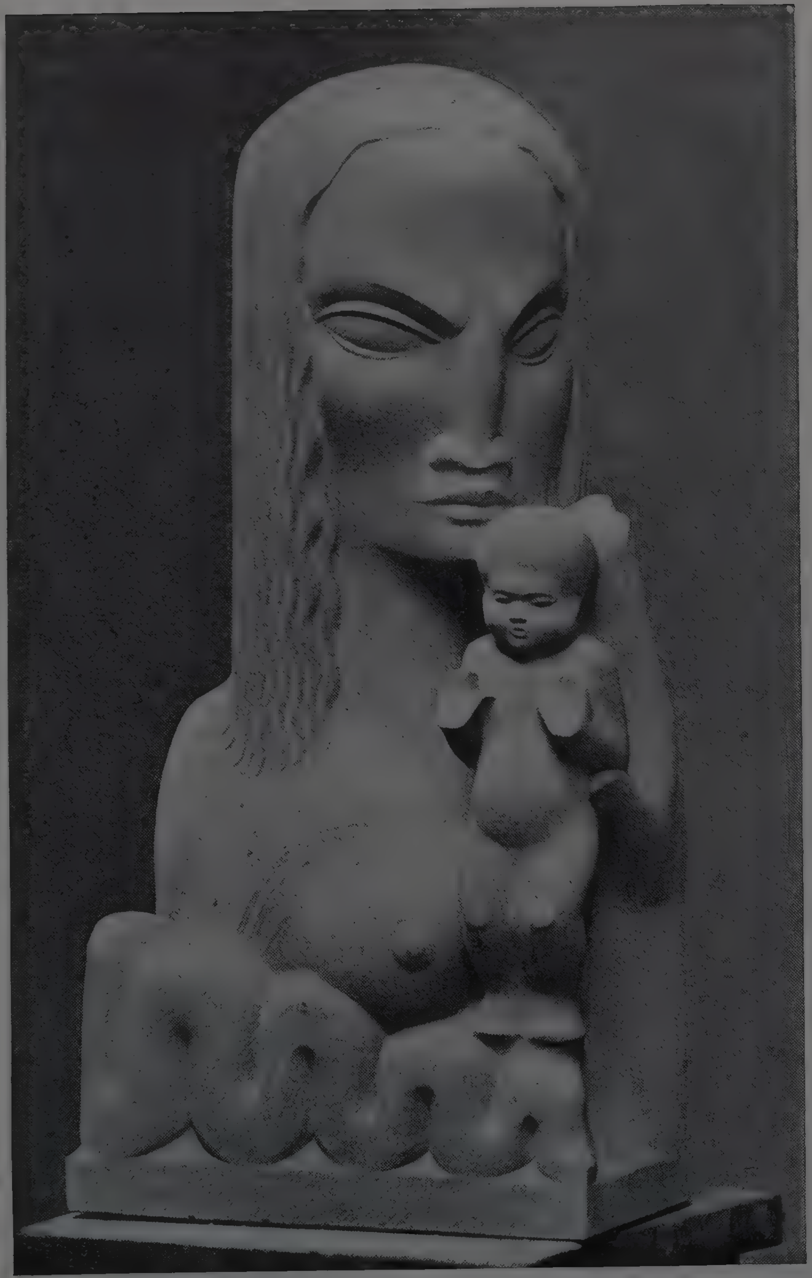
Church at Scheveningem.
Architect: C. M. van Moorsel. *Sculptor:* W. A. van de Winkel.



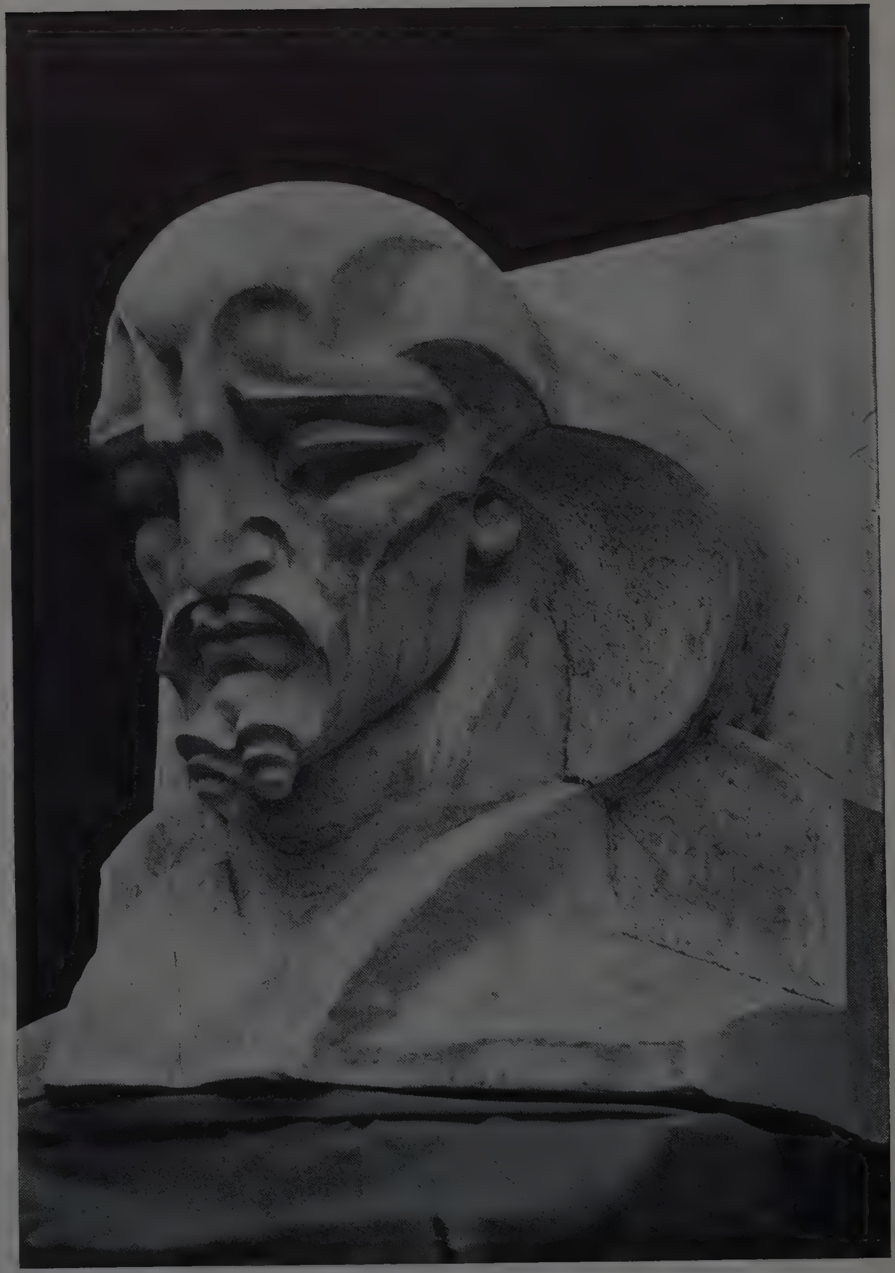
"The Housewife": Carved in oak.
Sculptor: Teresa van Hall.



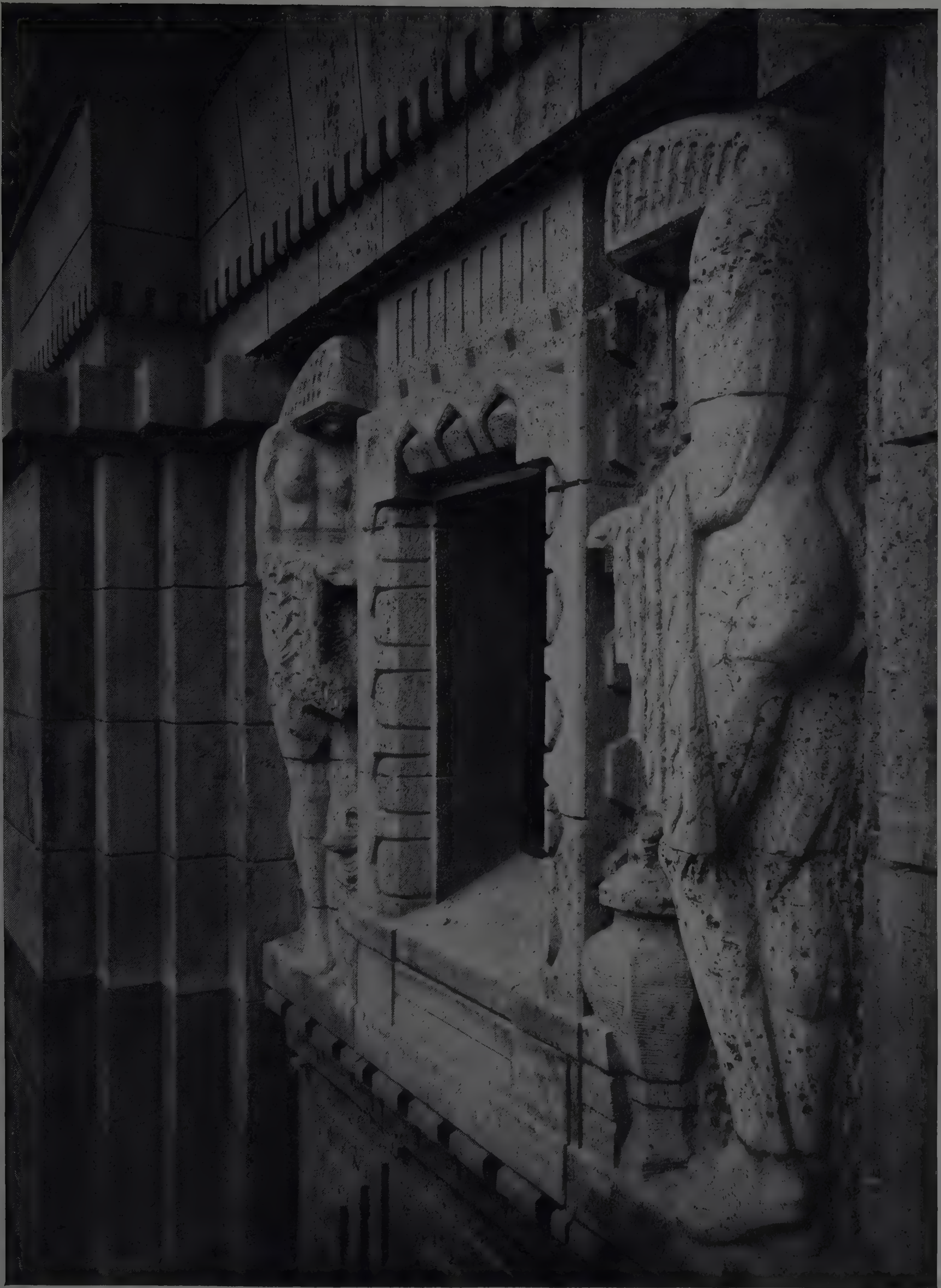
Kangaroo with Young: A panel carved in sandstone for a house at Amsterdam.
Sculptor: Jan Trapman.



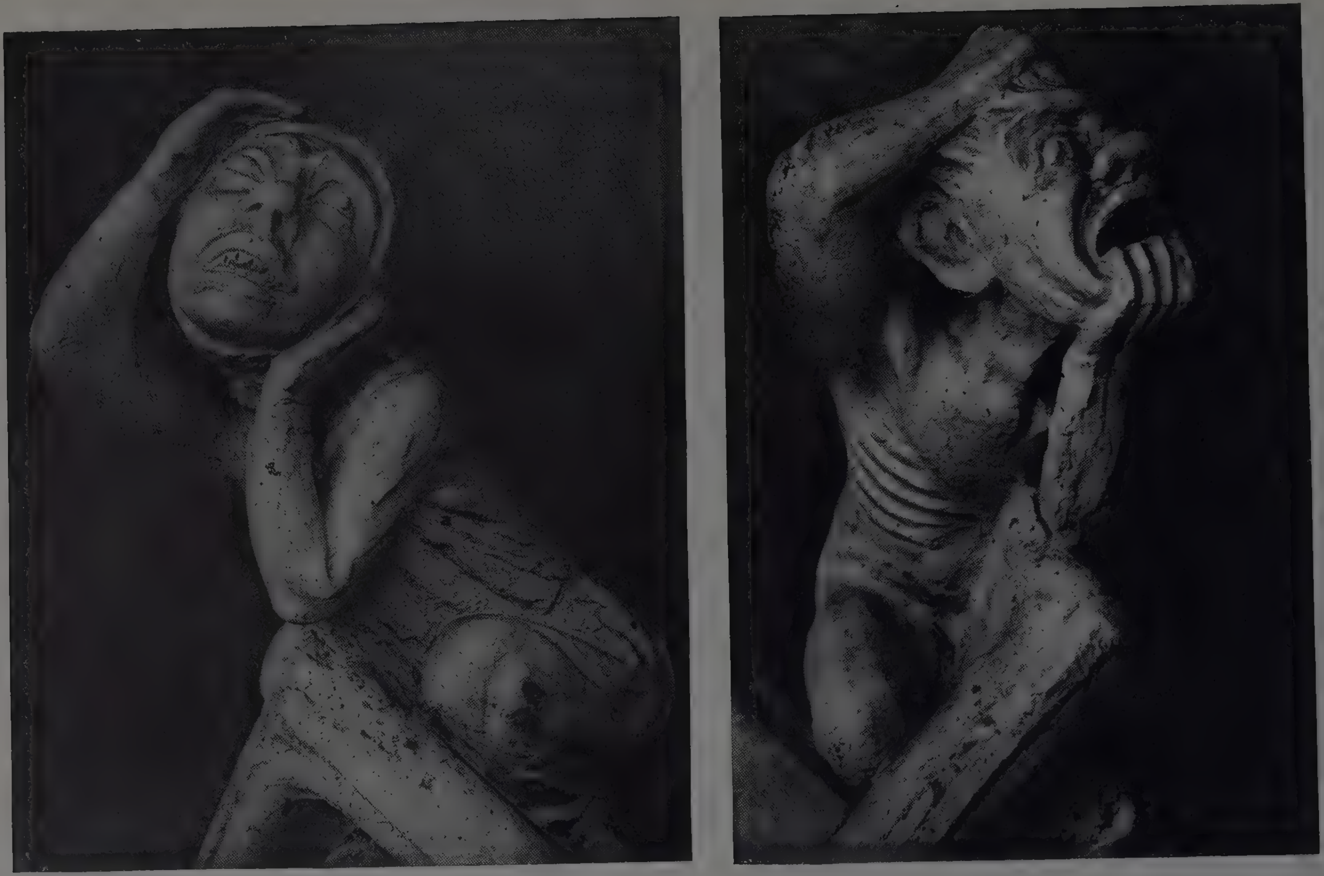
"PROTECTION": The corner decoration of a cottage.
Sculptor: T. A. Vos.

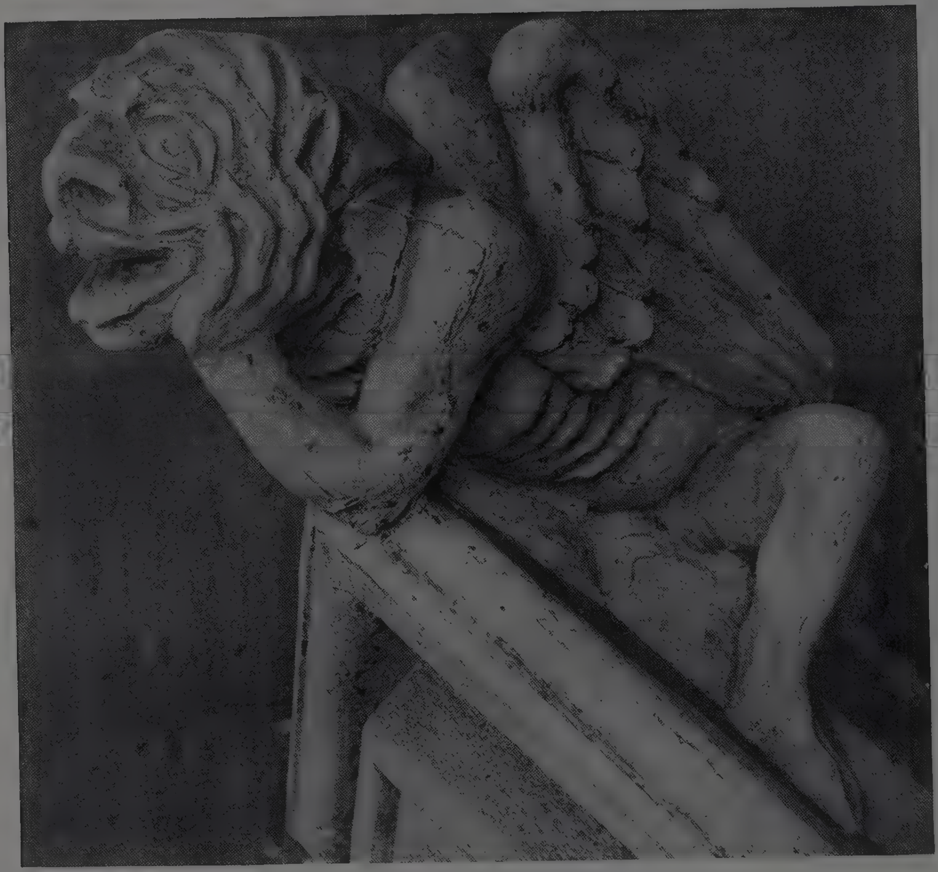


Head carved in stone on a monument to the Viceroy of the Dutch East Indies.
Sculptor: J. B. Hentsh.



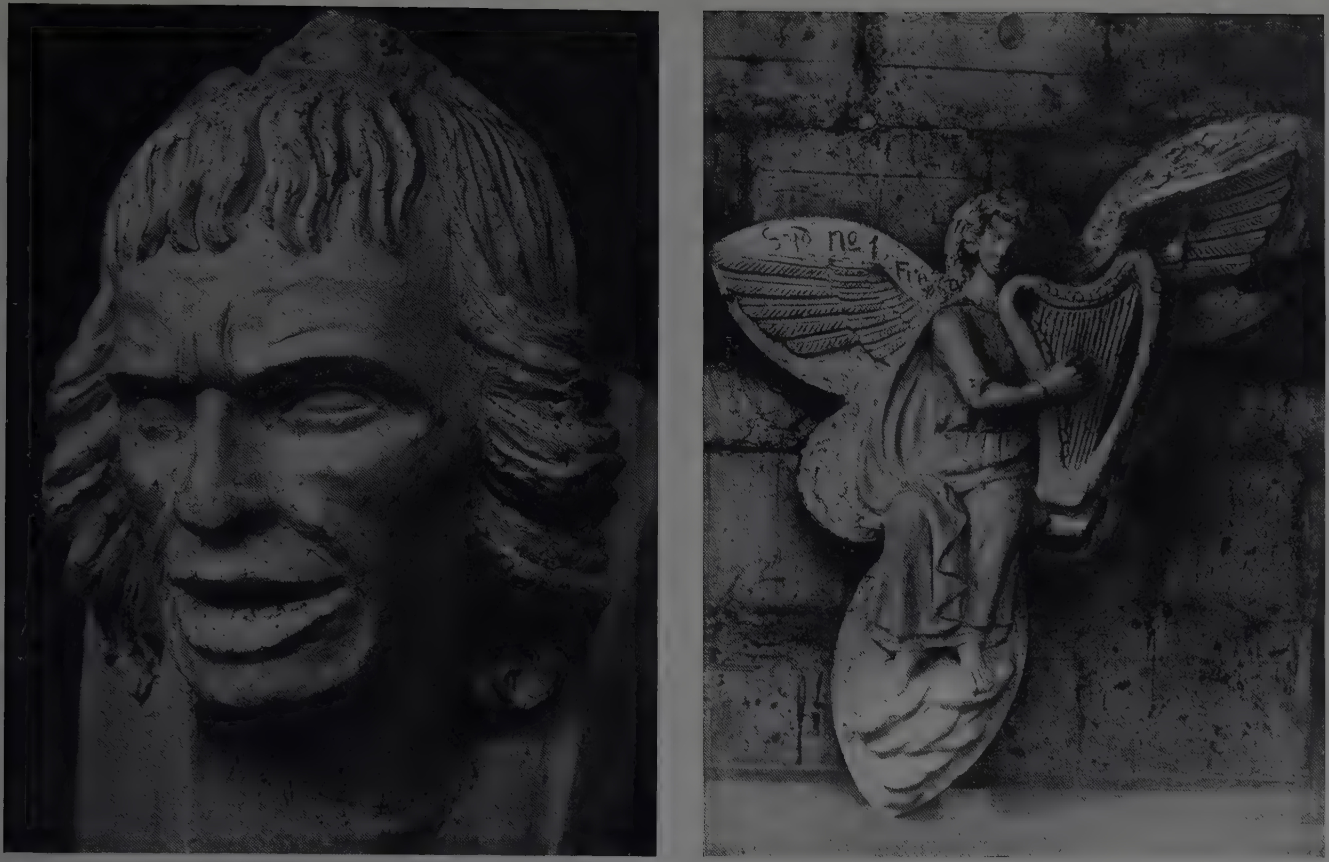
Sculptures representing "Asia" on the façade of the Post Office, Rotterdam.
Architect : V. A. Koppel. *Sculptor :* J. van Lunteren.





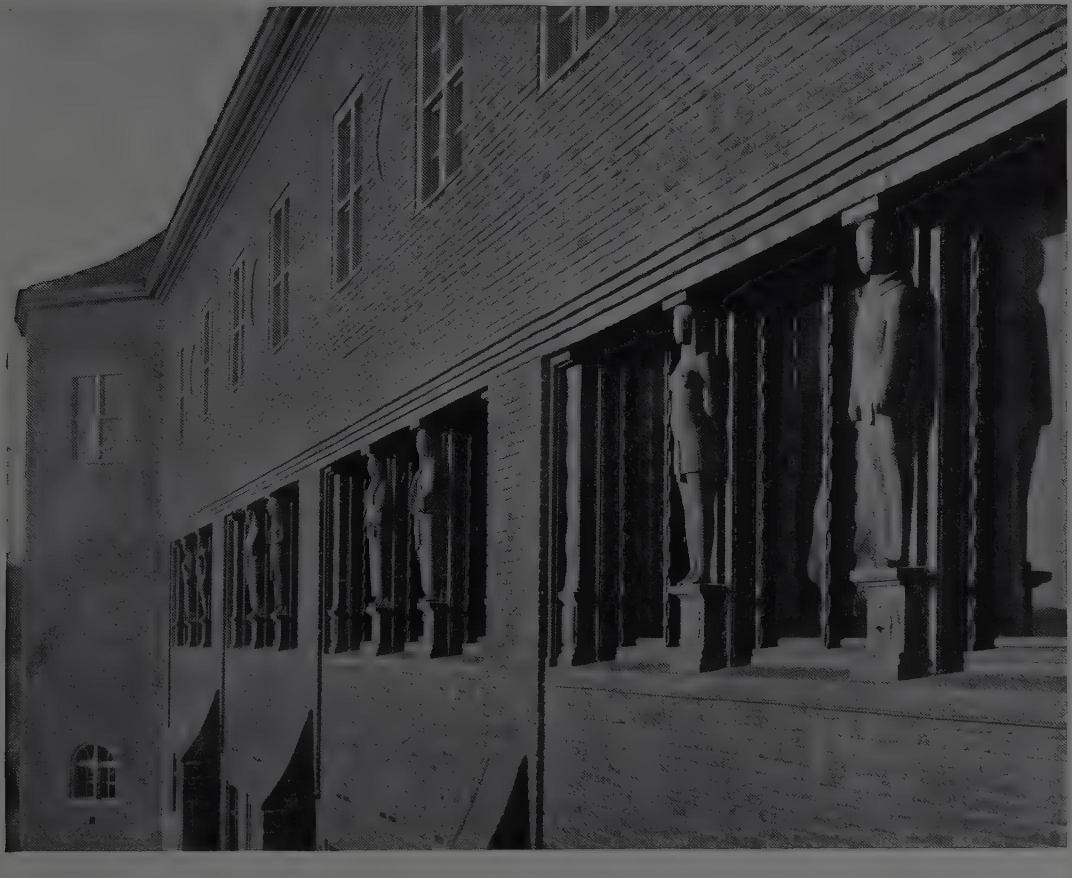
Studies for
GROTESQUES
on the
CATHEDRAL,
TRONDHJEM.

Sculptor:
Wilhelm
Rasmussen.

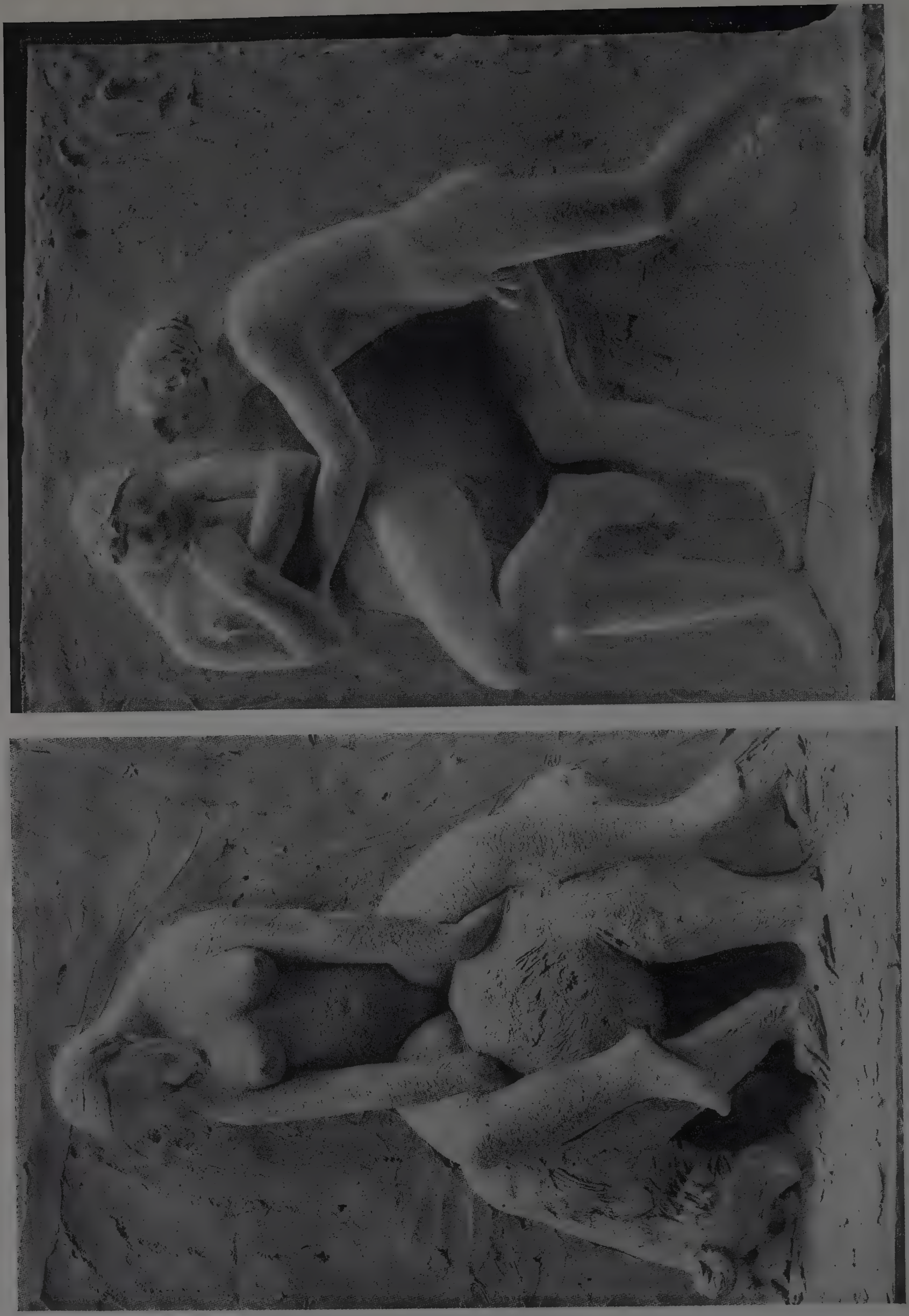


Studies for carving on the CATHEDRAL, TRONDHJEM.
Sculptor: Wilhelm Rasmussen.

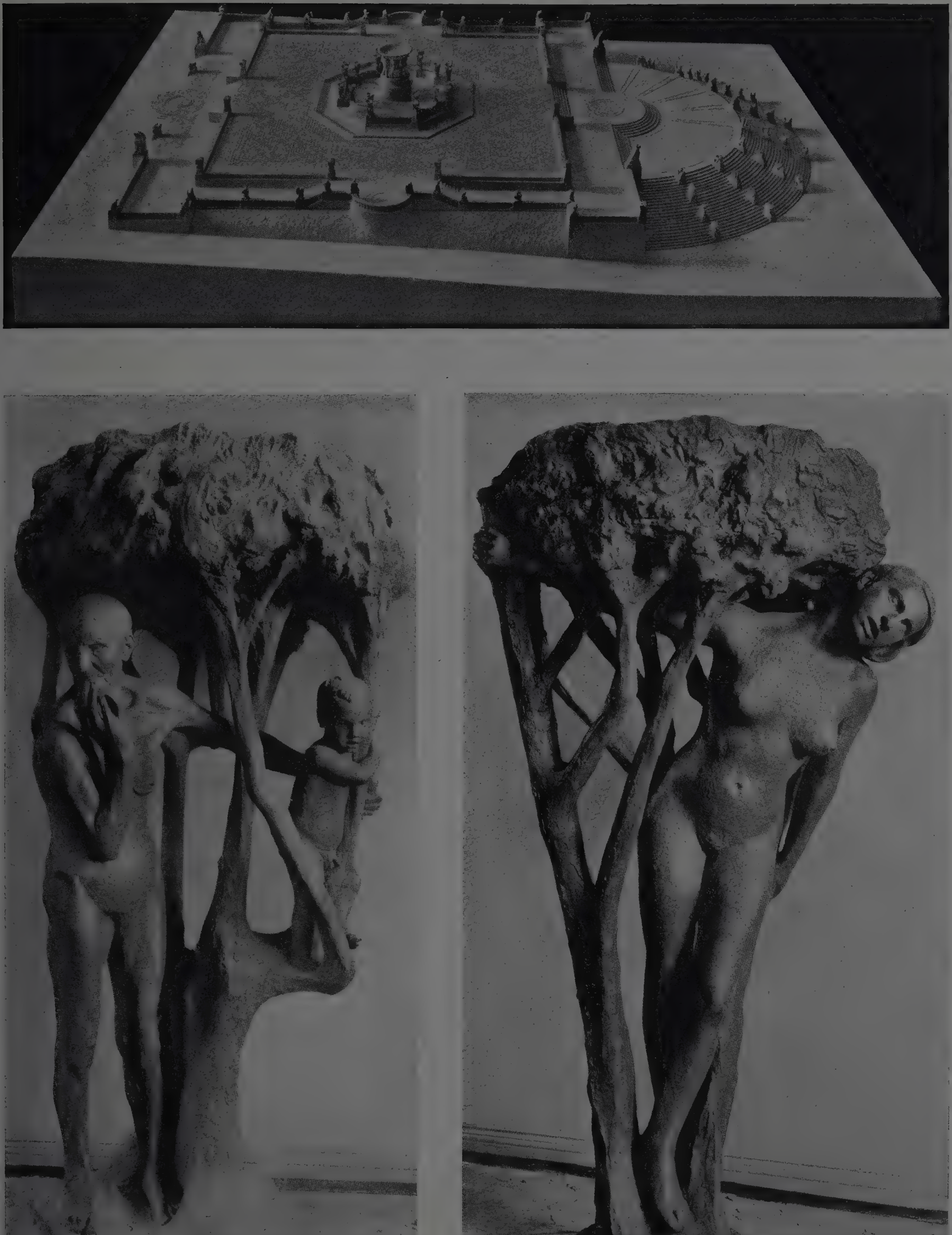
A training school for sailors.



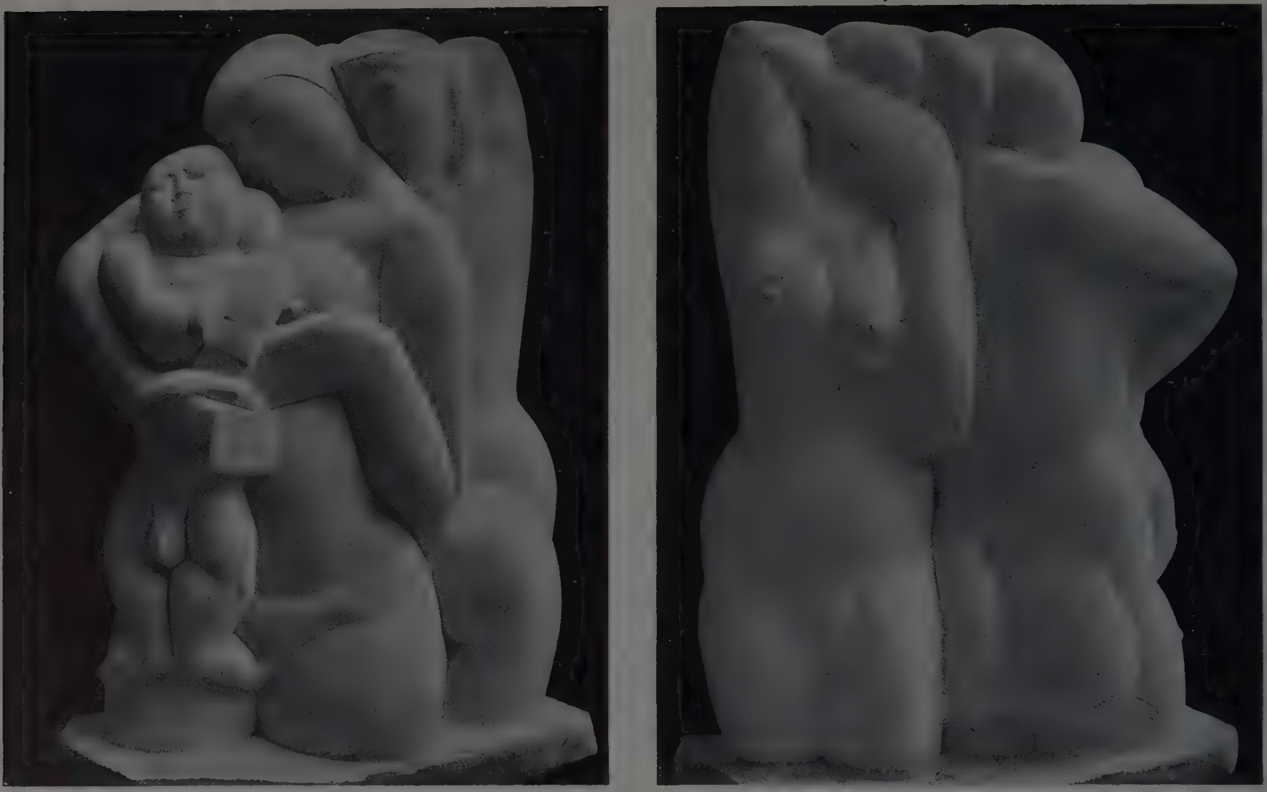
Sculptor: Wilhelm Rasmussen.



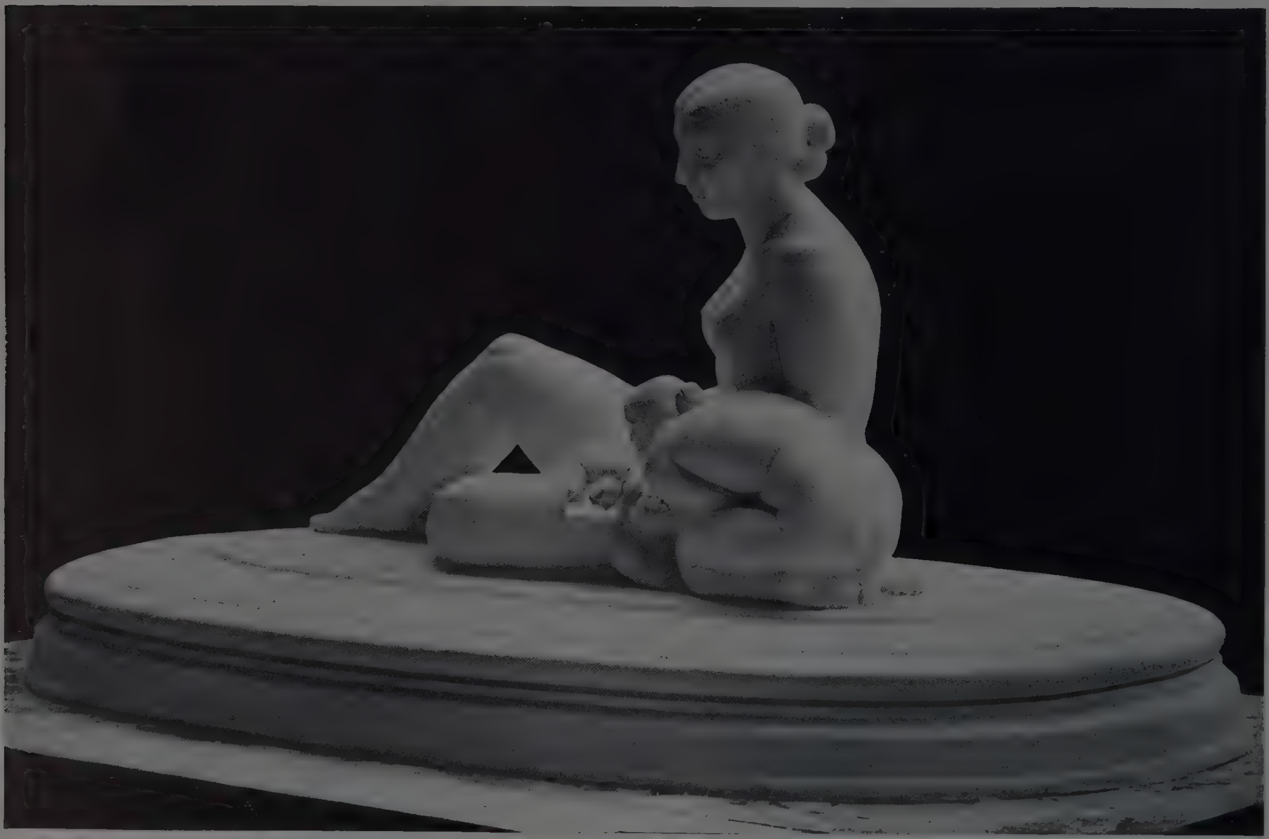
Details of a Fountain to be erected in Frogner Park, Oslo.
Sculptor: Gustav Vigeland.



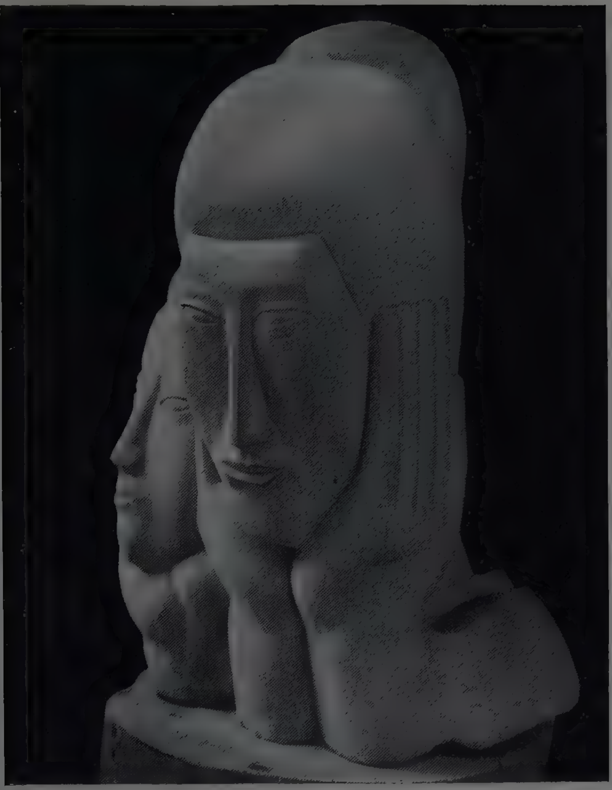
A Fountain to be erected in FROGNER PARK, OSLO. *Above:* A plaster model of the general view.
Below: Details of the Fountain. *Sculptor:* Gustav Vigeland.



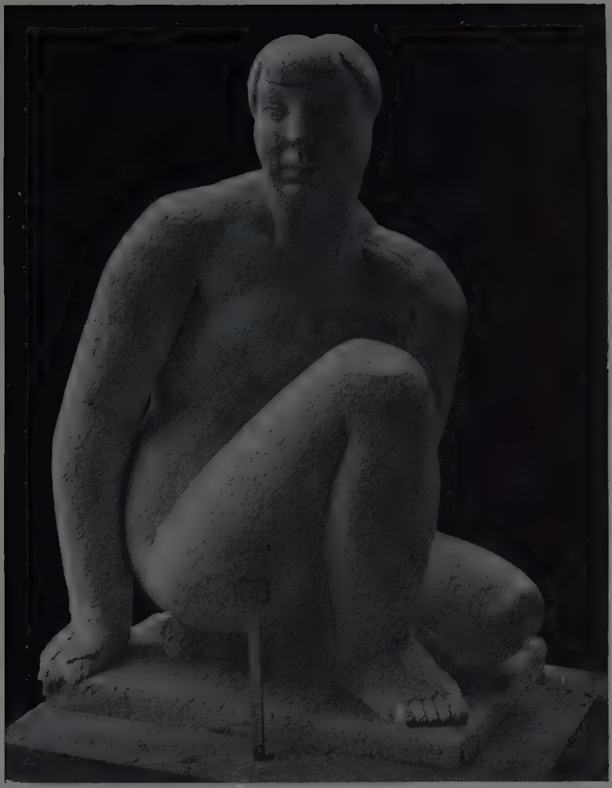
The Man Child. *Left:* Front view. *Right:* Back view.
Sculptor: Frank Dobson.



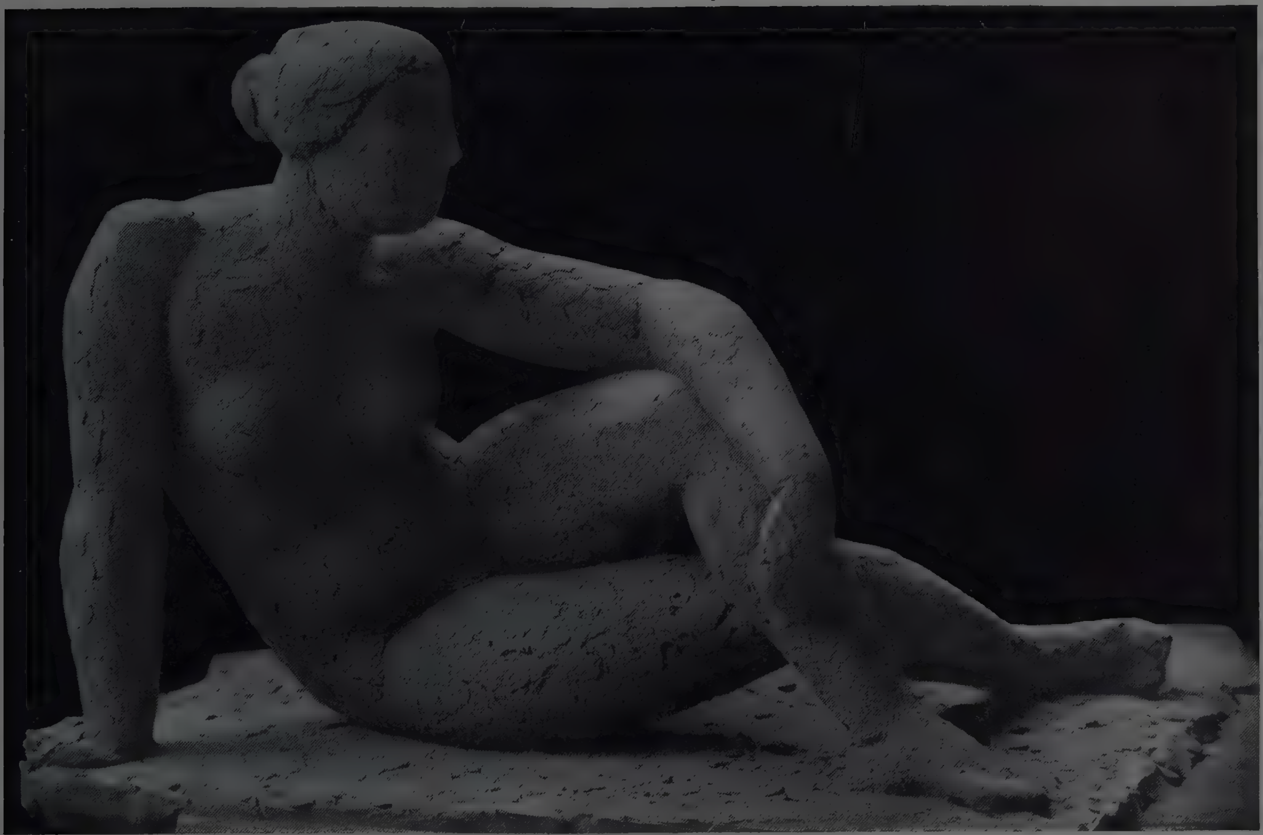
Design for Welsh National War Memorial.
Sculptor: Frank Dobson.



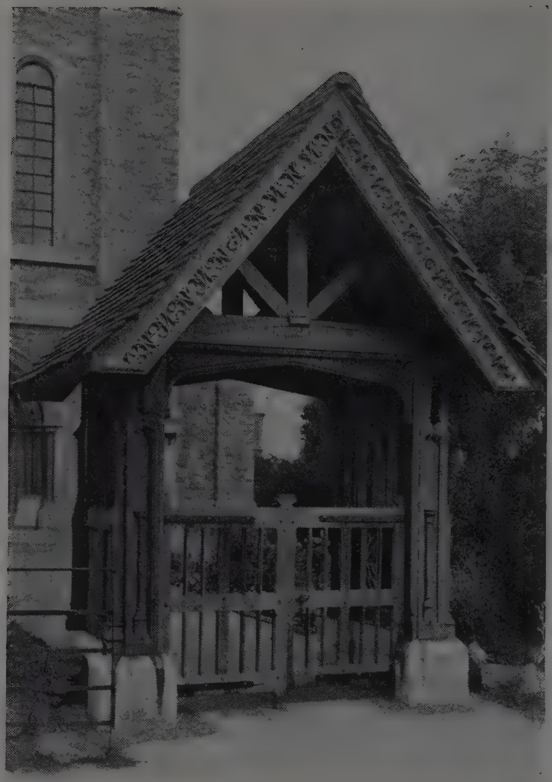
Two Heads.
Sculptor: Frank Dobson.



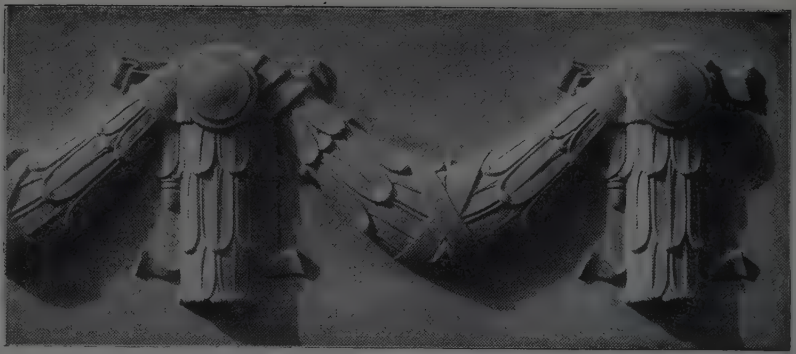
Susannah.
Sculptor: Frank Dobson.



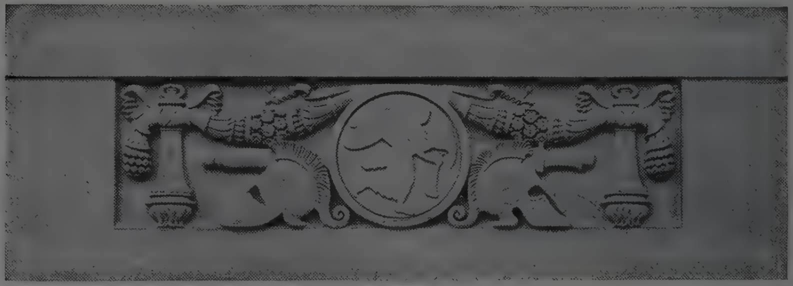
Morning.
Sculptor: Frank Dobson.



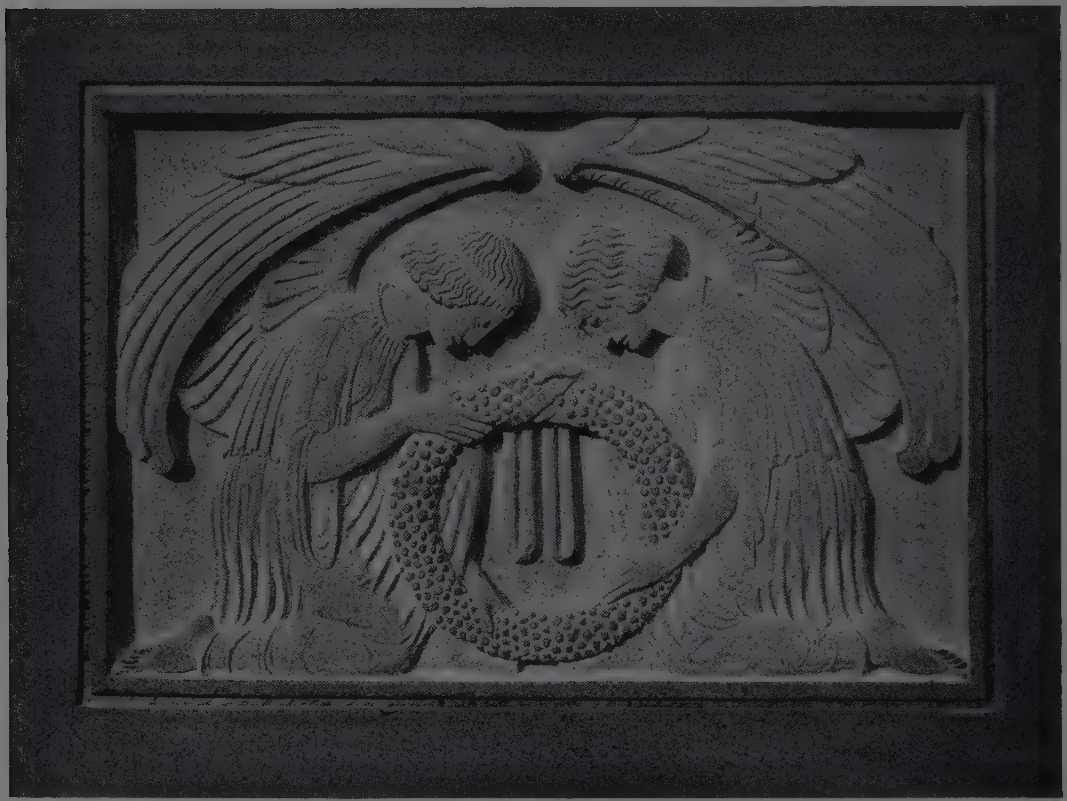
A LYCHGATE AT CLACTON-ON-SEA.
Sculptor: John Daymond.



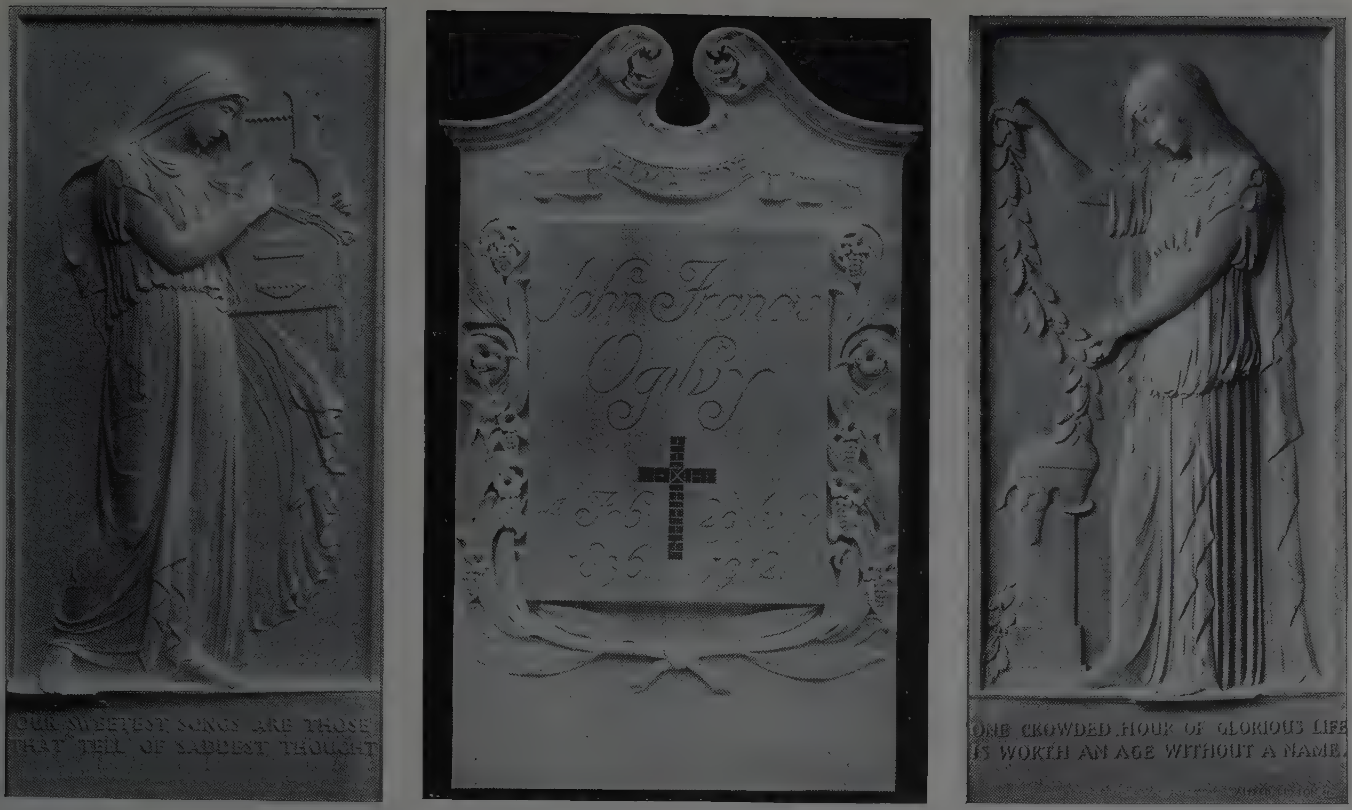
Carved frieze for the BIRKENHEAD WAR MEMORIAL.
Architect: Professor L. B. Budden. *Sculptor:* H. Tyson Smith.



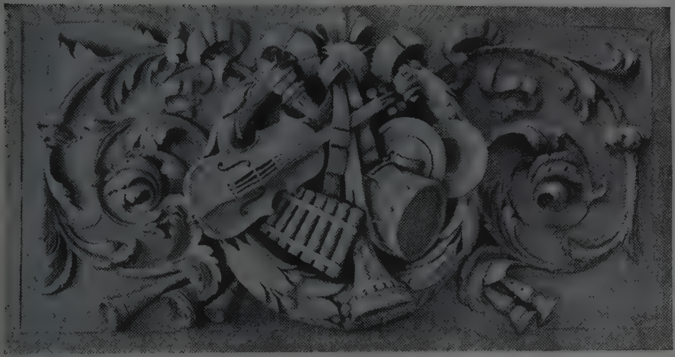
Carved panel on the SOUTHPORT WAR MEMORIAL.
Architects: Grayson and Barmish. *Sculptor:* H. Tyson Smith.



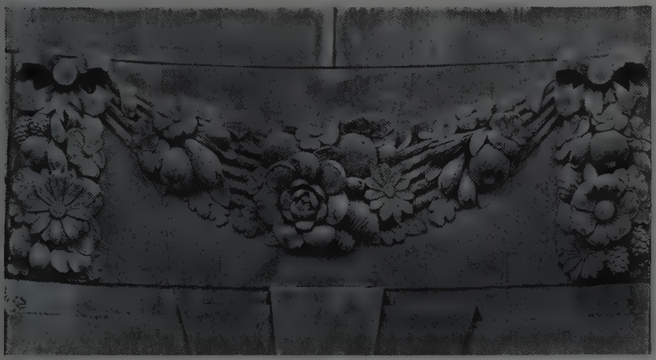
Detail of carving on the WAR MEMORIAL,
ST. LAWRENCE, KIRKDALE.
Sculptor: H. Tyson Smith.


OUR SWEETEST SONGS ARE THOSE
THAT TELL OF SADDEST THOUGHT
John Francis
Ogilvy
ONE CROWDED HOUR OF GLORIOUS LIFE
IS WORTH AN AGE WITHOUT A NAME.

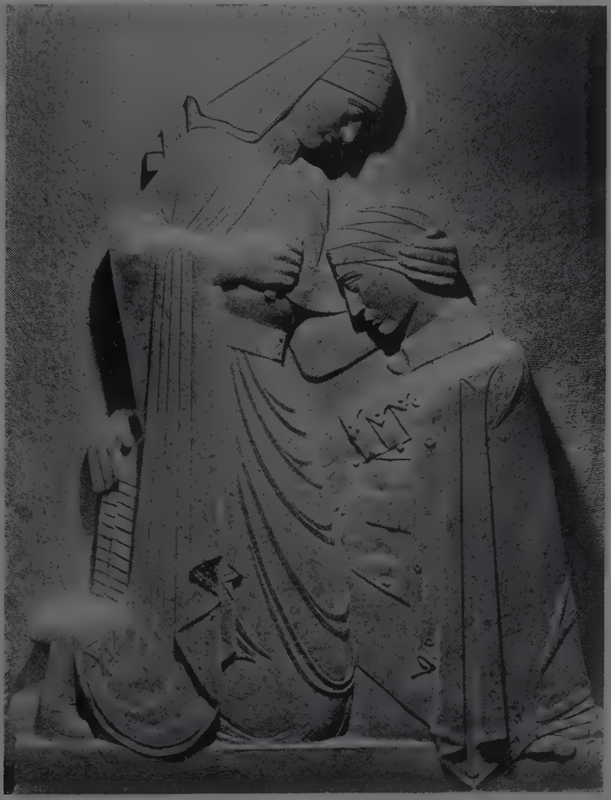
Left and Right : Decorative Panels for a Vestibule. *Sculptor:* Alfred Buxton.
Centre : A Memorial Headstone. *Architect :* H. Farquharson. *Sculptor:* Esmond Burton.



A clay model for a carved Portland stone panel on a London Theatre. *Sculptor:* A. T. Bradford.



A stone swag on the W. G. Grace Memorial at Lord's Cricket Ground.
Architect : Sir Herbert Baker, A.R.A. *Sculptor:* Joseph Armitage.



The Nurses' Memorial,
Liverpool Cathedral.
Sculptor: David Evans.

ERRATUM

e sculptor of the Memorial Headstone
strated on this page is Alfred Buxton,
and not Esmond Burton.

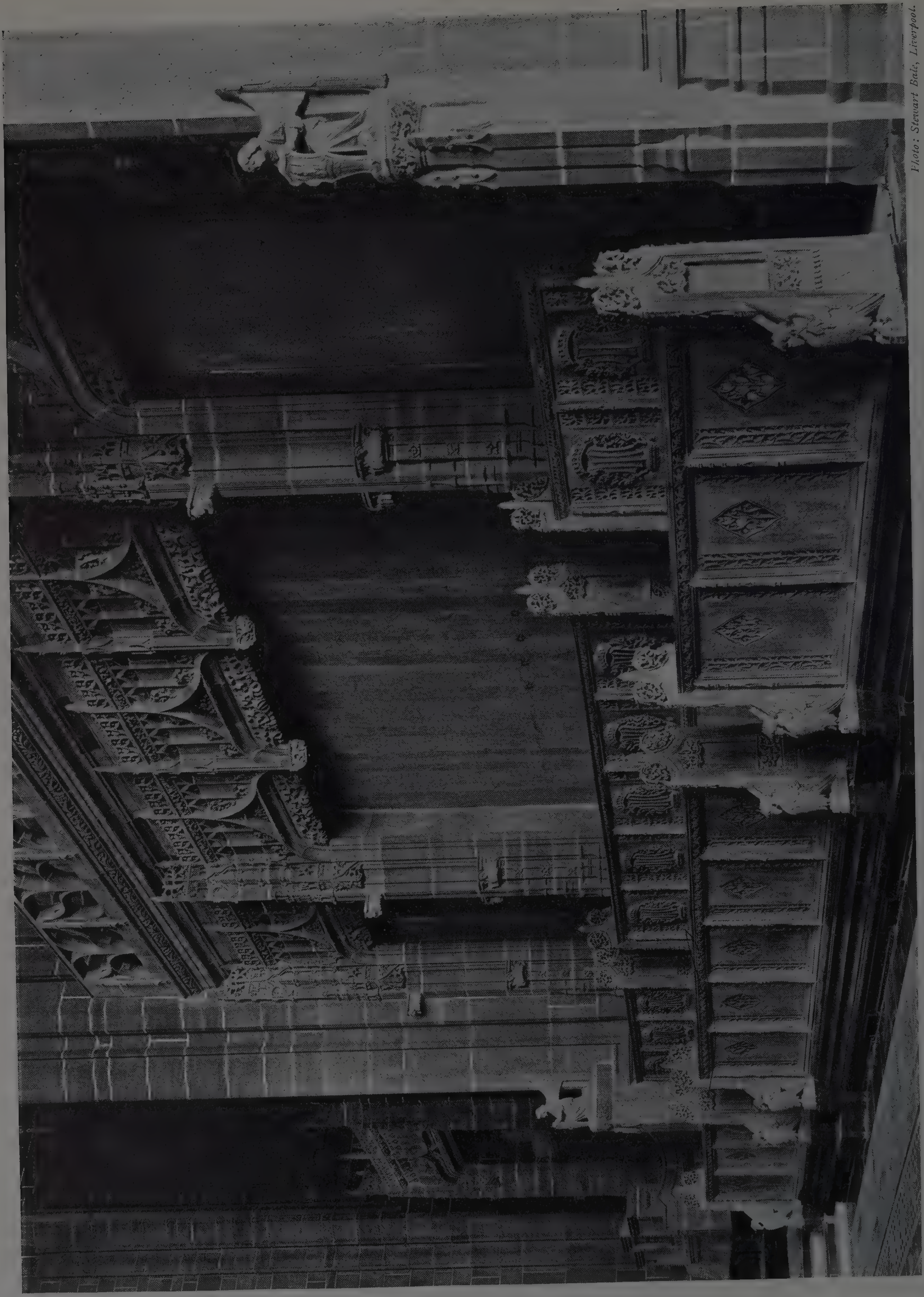
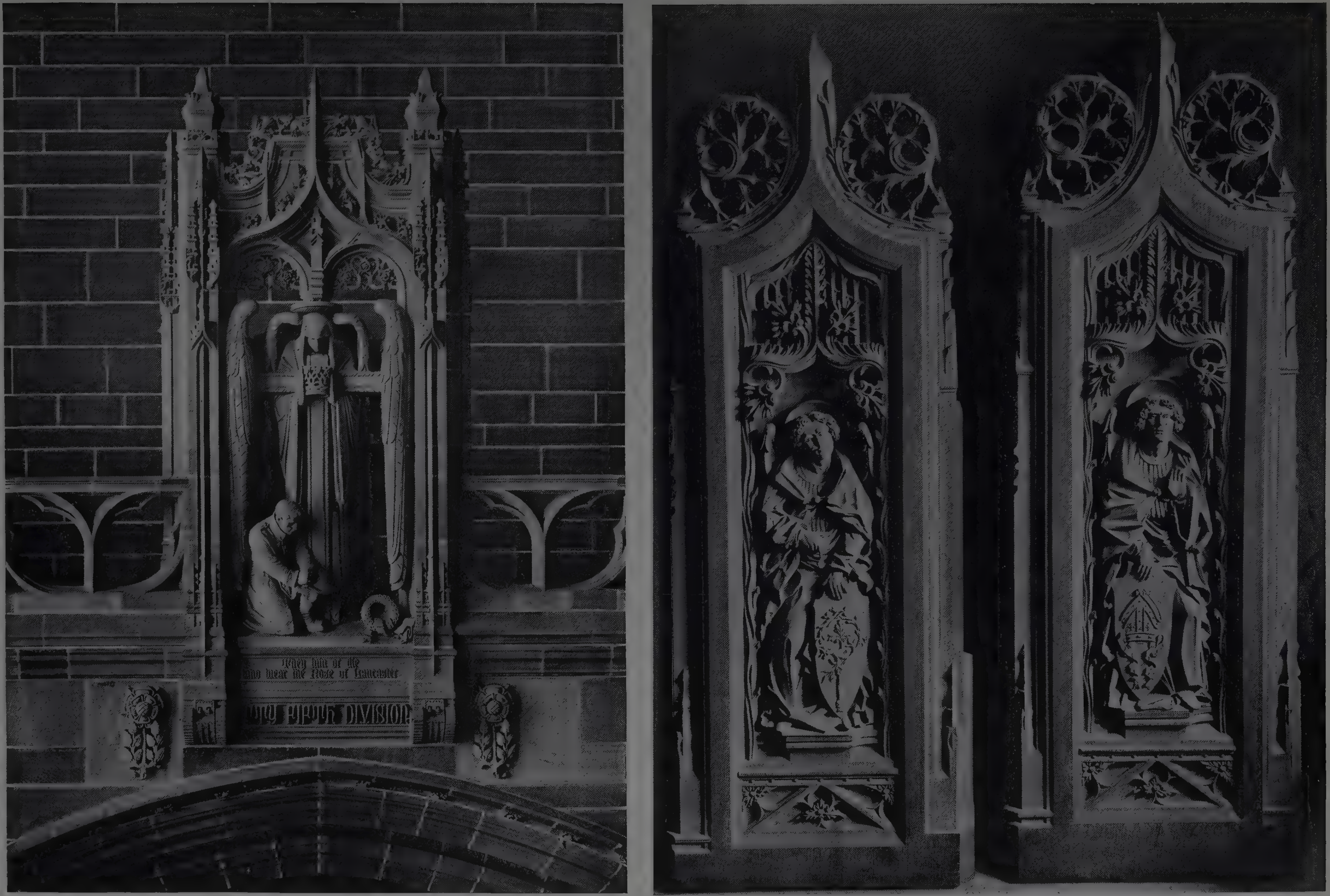


Photo: Stewart Bale, Liverpool.

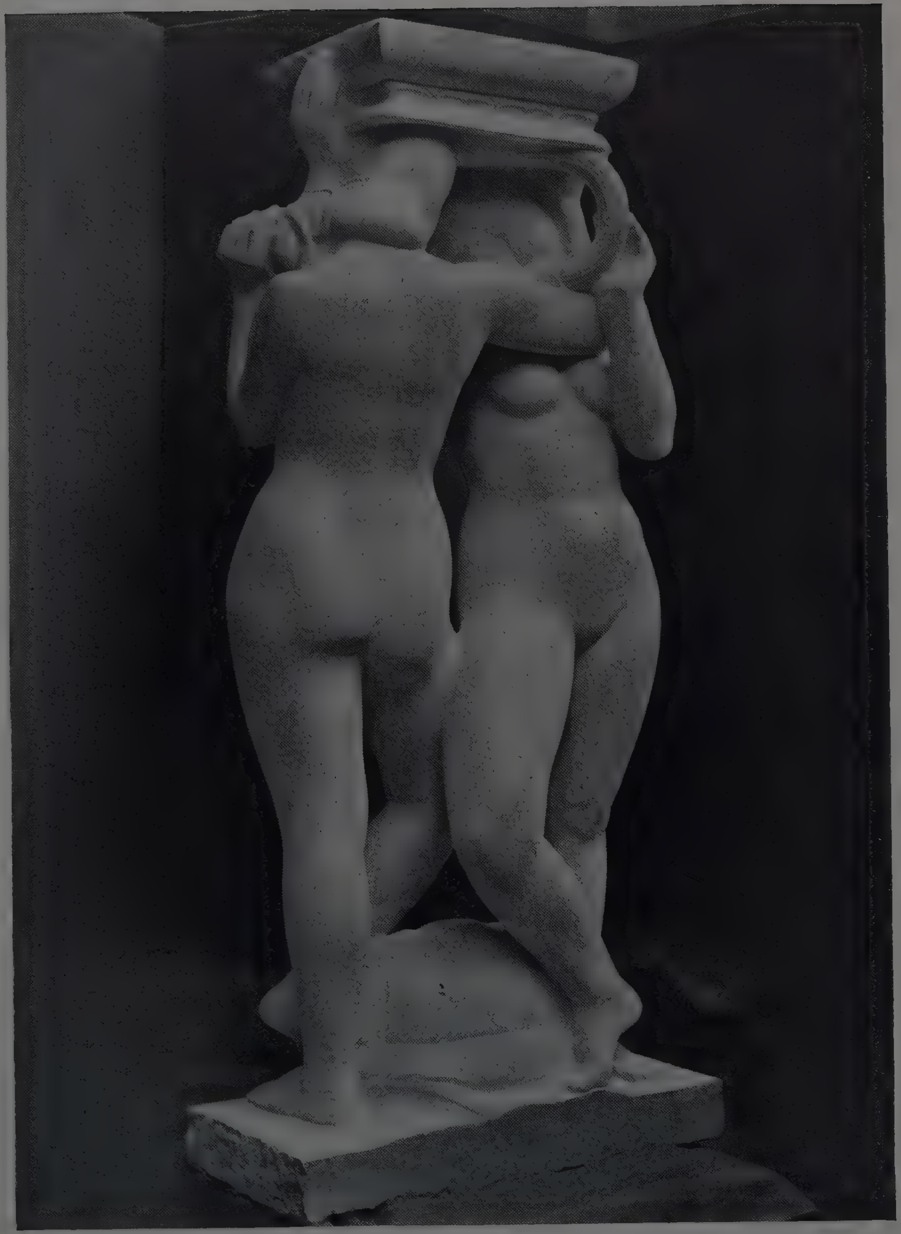
THE CHOIR STALLS, LIVERPOOL CATHEDRAL.
Architect: Sir Giles Gilbert Scott, R.A. *Carver:* H. G. Ratcliff.



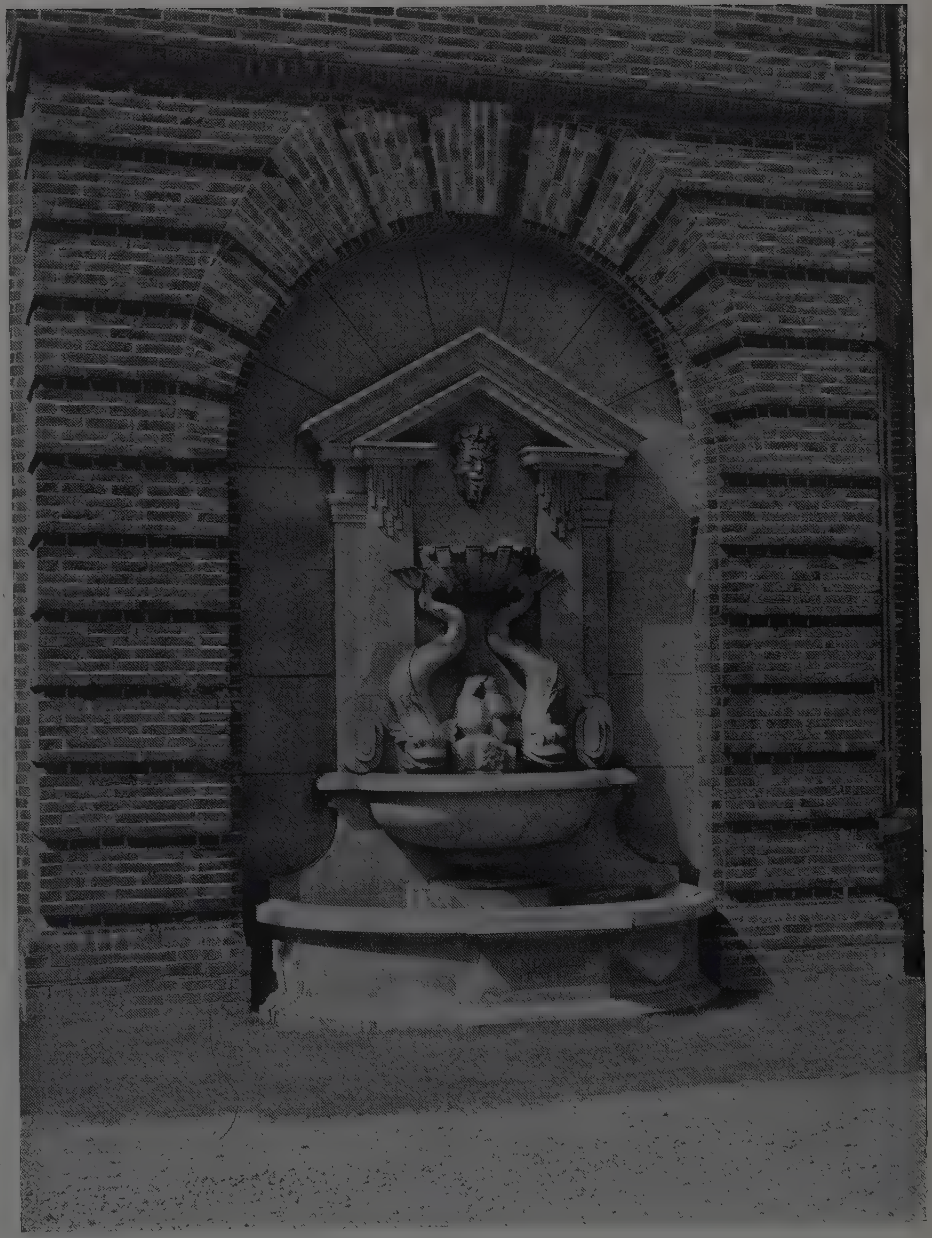
They win or die
who wear the Rose of Lancaster

Photo : Stewart Bale, Liverpool.

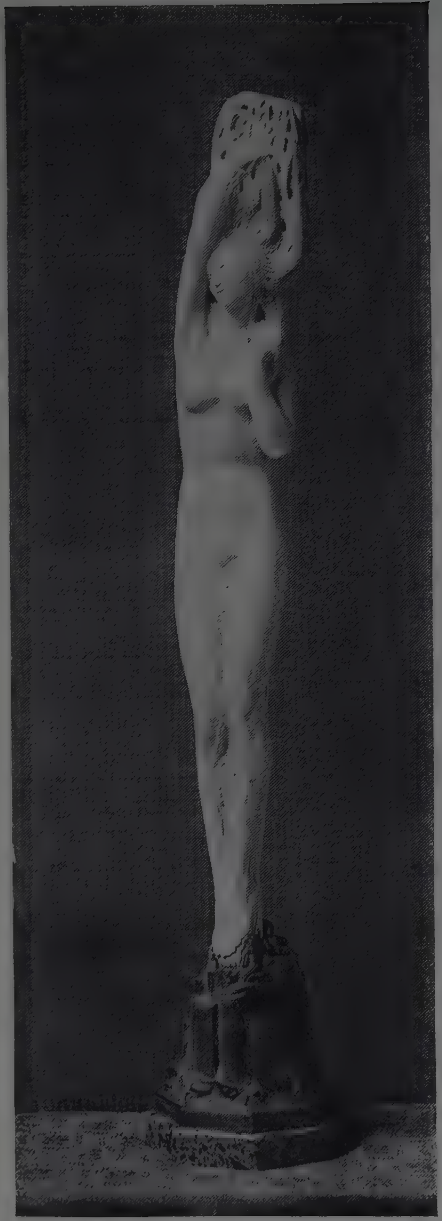
LIVERPOOL CATHEDRAL. *Architect:* Sir Giles Gilbert Scott, R.A. *Left:* Memorial to the 55th Division. *Sculptor:* Walter Gilbert in collaboration with L. Weingartner. *Carver:* W. E. Meadows. *Right:* Seat ends in front of Bishop's Throne. *Carver:* H. G. Ratcliff.



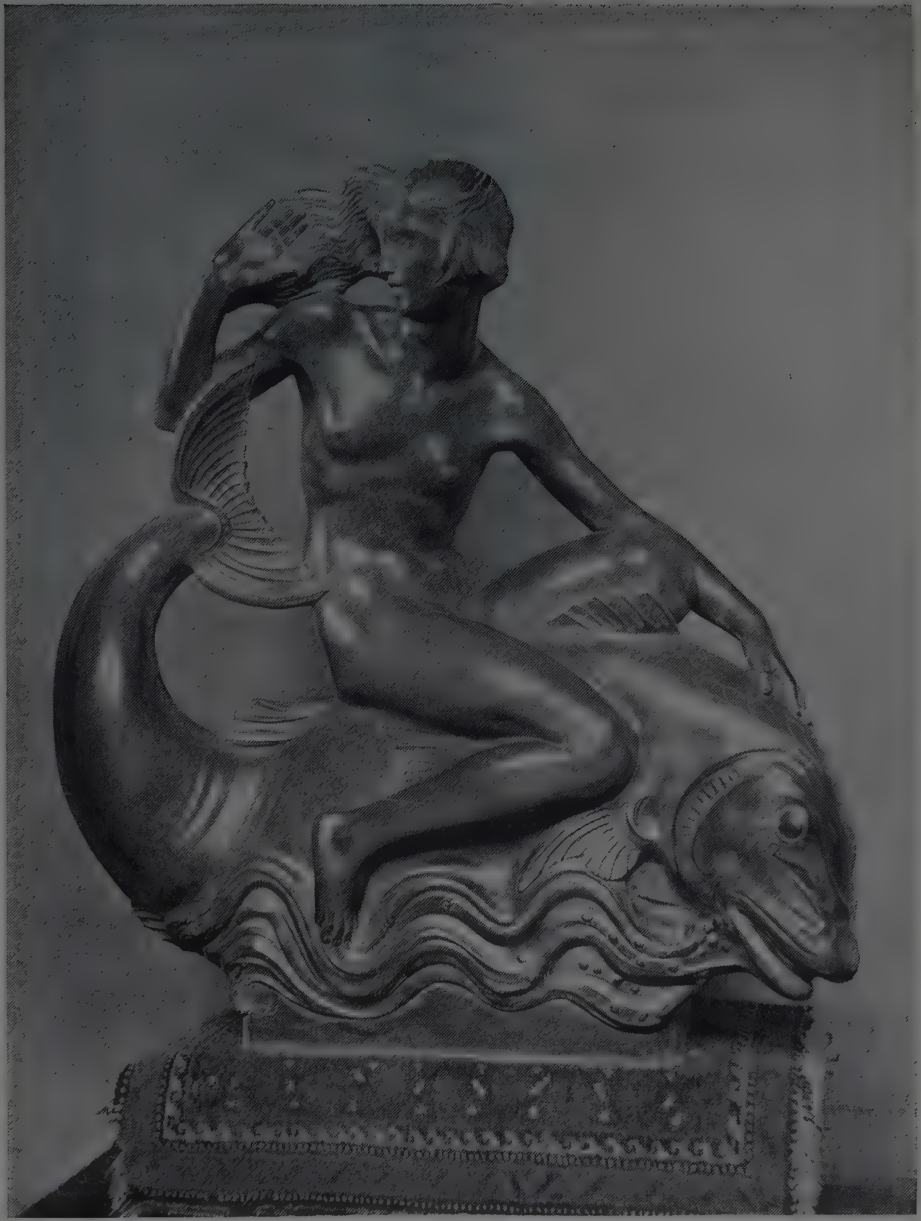
Caryatid Figures : Carved direct in Roman stone.
Sculptor: Gilbert Ledward.



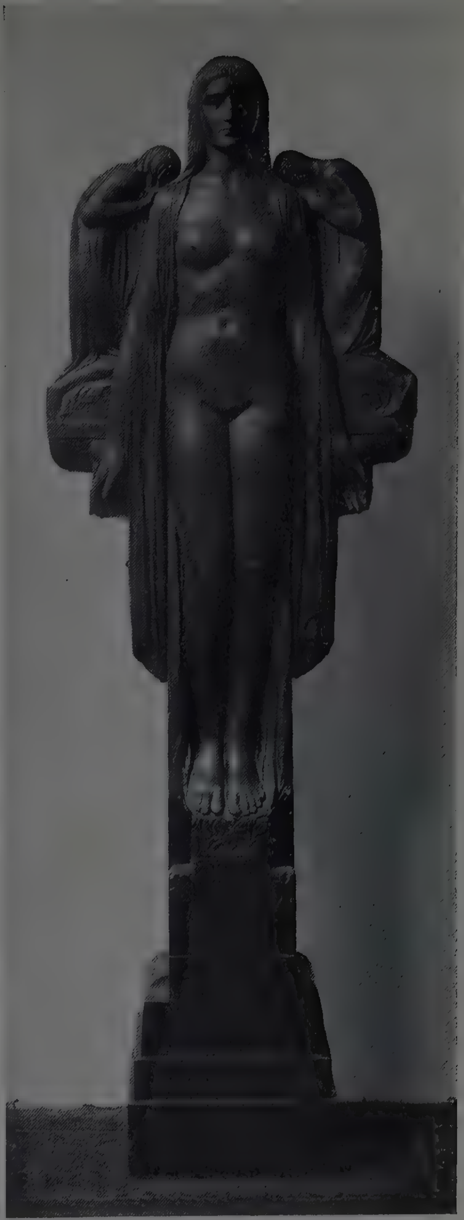
A fountain in the courtyard of The Windmill Press, Kingswood.
Architects: Wellesley and Wills. *Sculptor:* Esmond Burton.



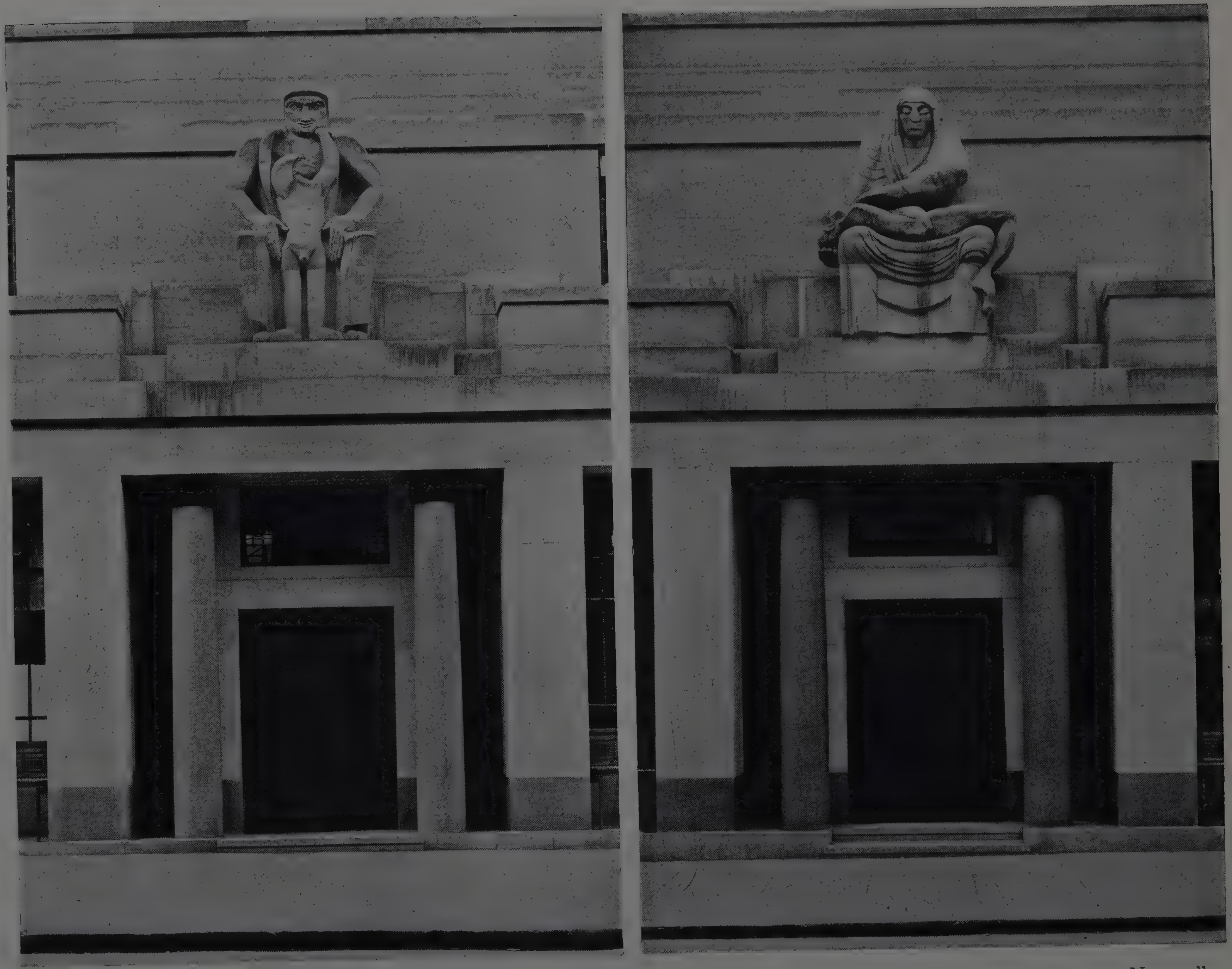
"A Dryad": Carved in ivory.
Sculptor: Richard Garbe, A.R.A.



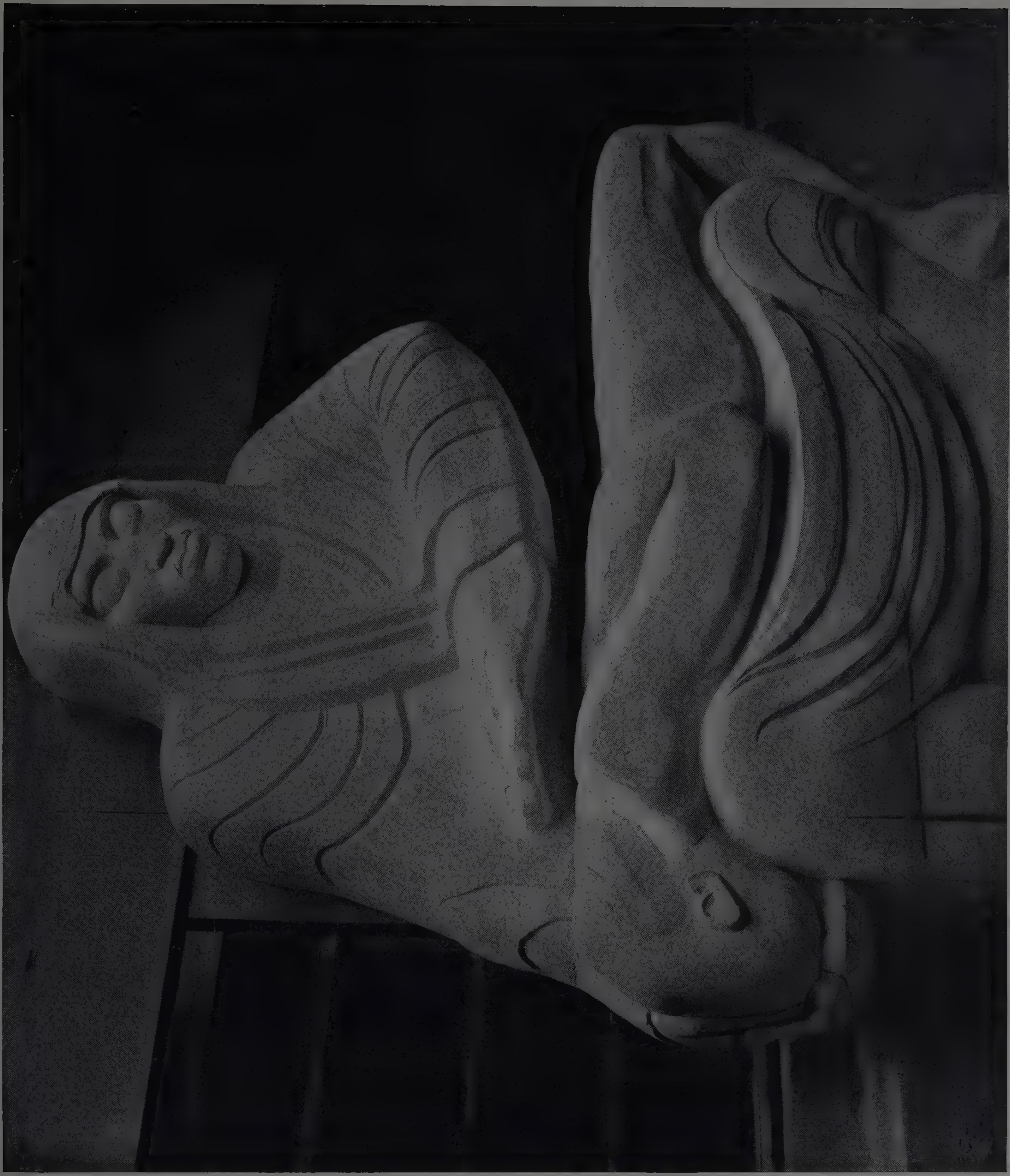
"Song of the Sea": A bronze group for a fountain.
Sculptor: Richard Garbe, A.R.A.



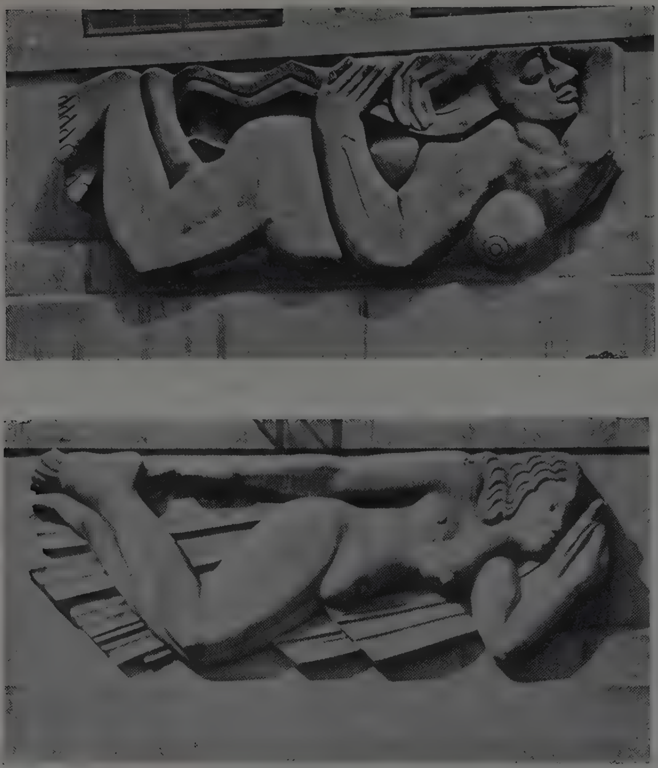
"The Adoration of Youth."
Sculptor: Richard Garbe, A.R.A.



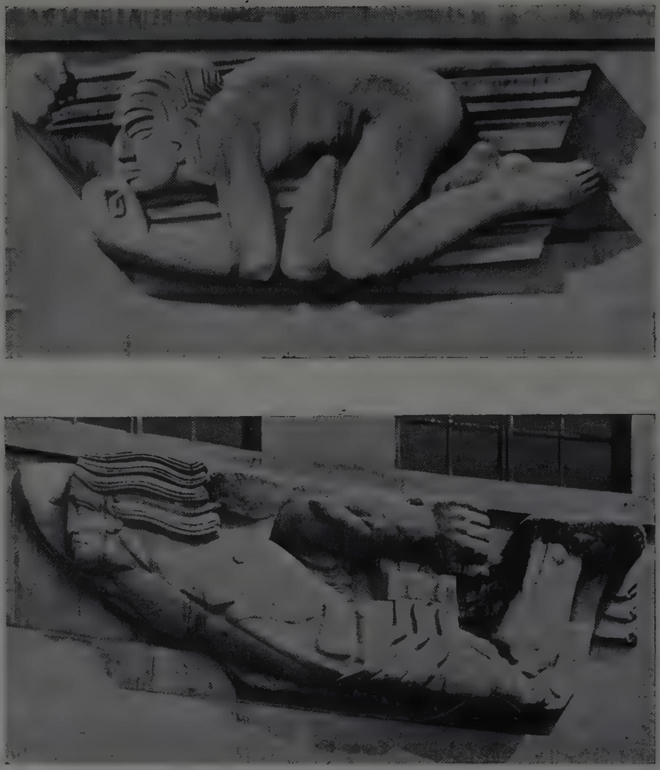
Sculptures over the entrances to the Underground Railway Head Offices, St. James's Park. *Left*: "Day." *Right*: "Night."
Architects: Adams, Holden and Pearson. *Sculptor*: Jacob Epstein.



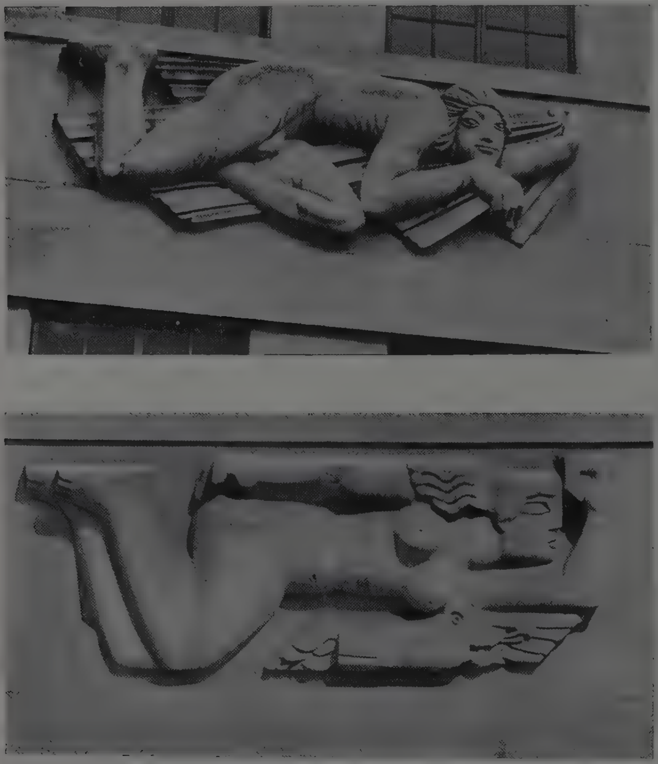
"Night": A sculptured group over the entrance to the Underground Railway Head Offices.
Sculptor: Jacob Epstein.



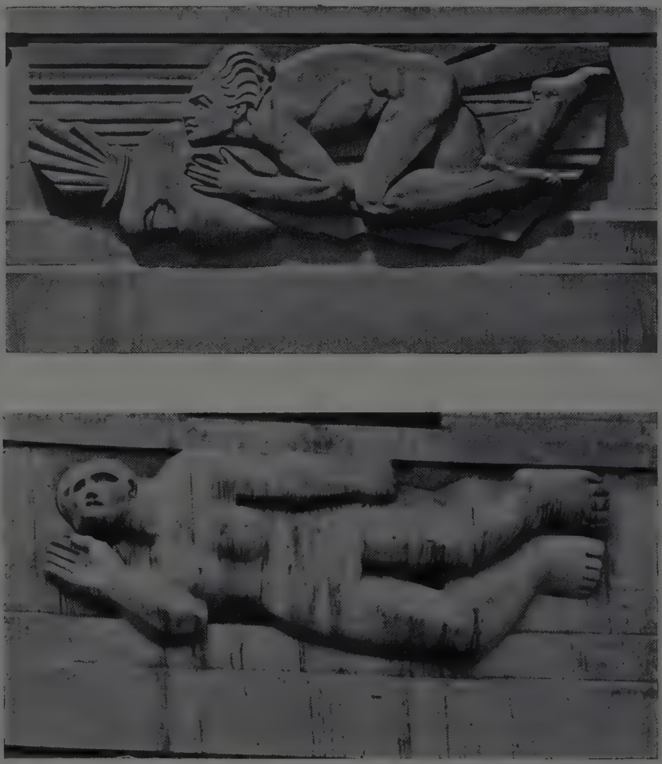
Above: North Wind. *Sculptor:* A. H. Gerrard.
Below: South Wind. *Sculptor:* Eric Gill.



Above: North Wind. *Sculptor:* Eric Gill.
Below: South Wind. *Sculptor:* Eric Aumonier.

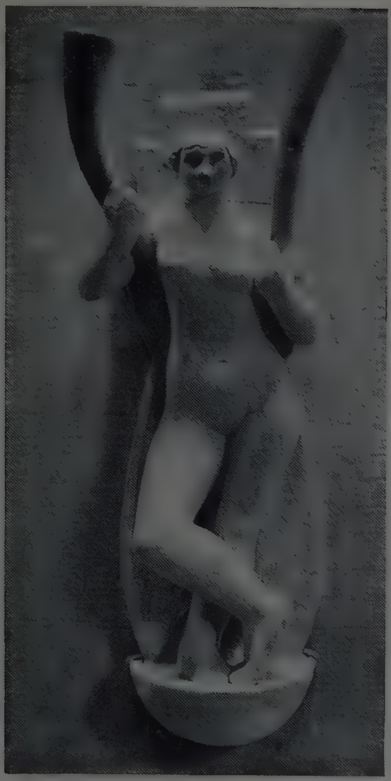


Above: East Wind. *Sculptor:* Eric Gill.
Below: West Wind. *Sculptor:* F. Rabinovitch.

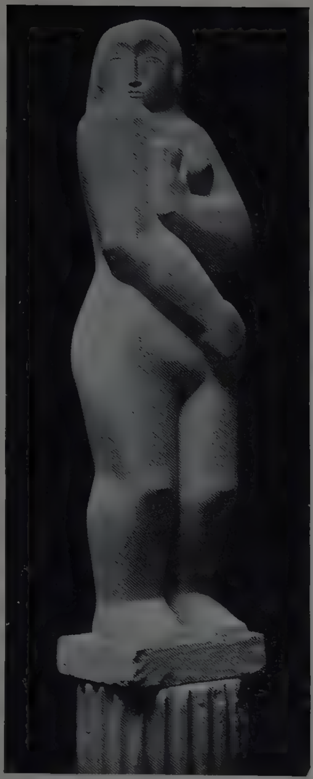


Above: East Wind. *Sculptor:* Allan Wyon.
Below: West Wind. *Sculptor:* Henry Moore.

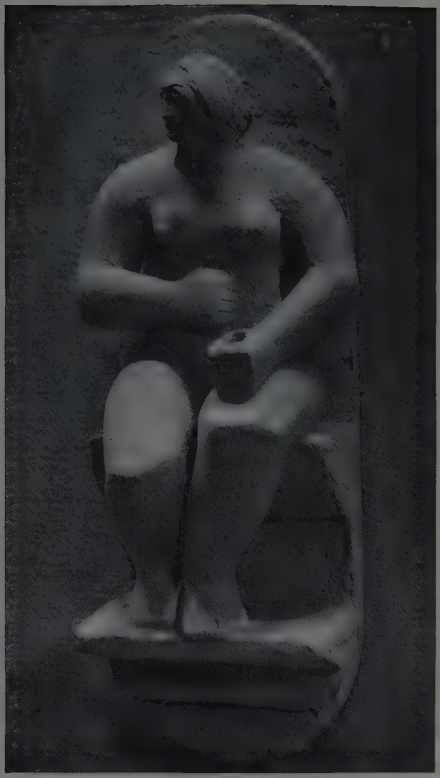
Sculptured figures on the Underground Railway Head Offices, St. James's Park.
Architects: Adams, Holden and Pearson.



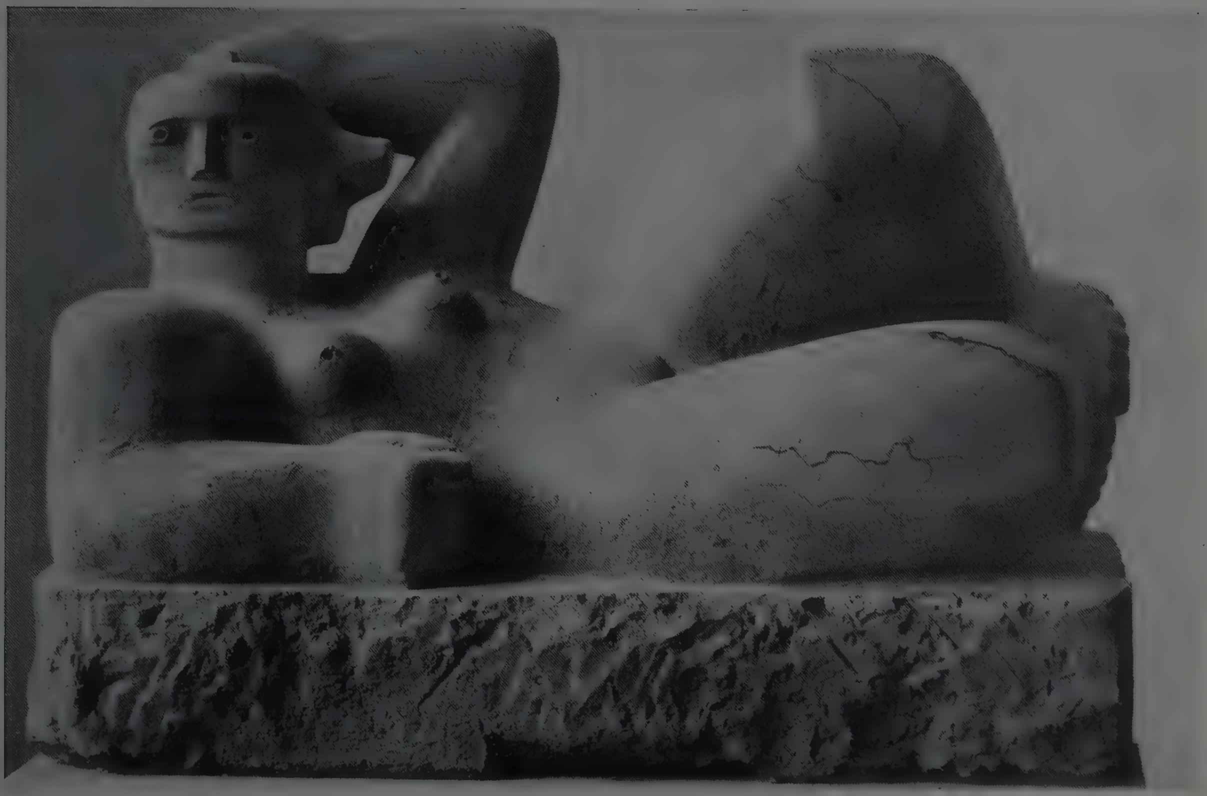
A Wall Light.
Sculptor: Henry Moore.



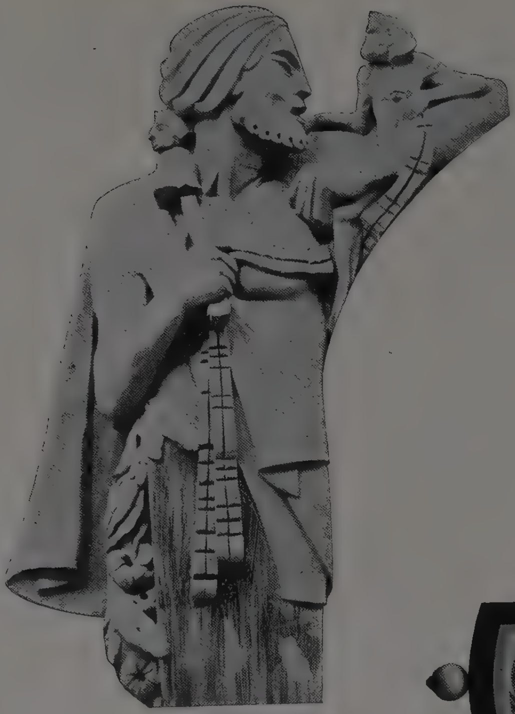
A Standing Woman.
Sculptor: Henry Moore.



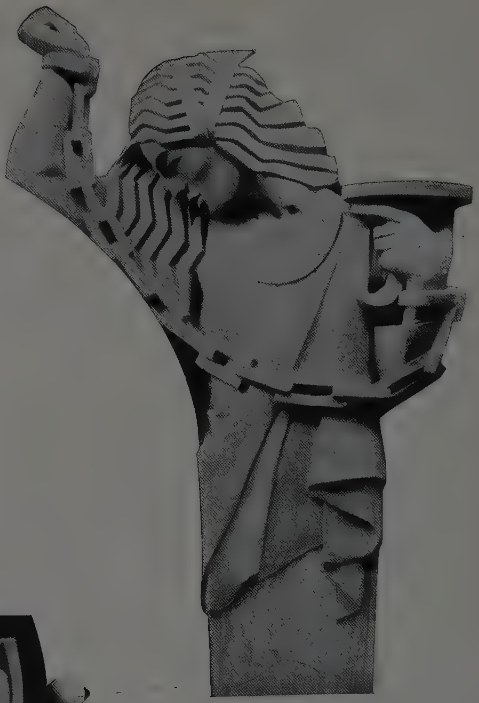
A Wall Light.
Sculptor: Henry Moore.

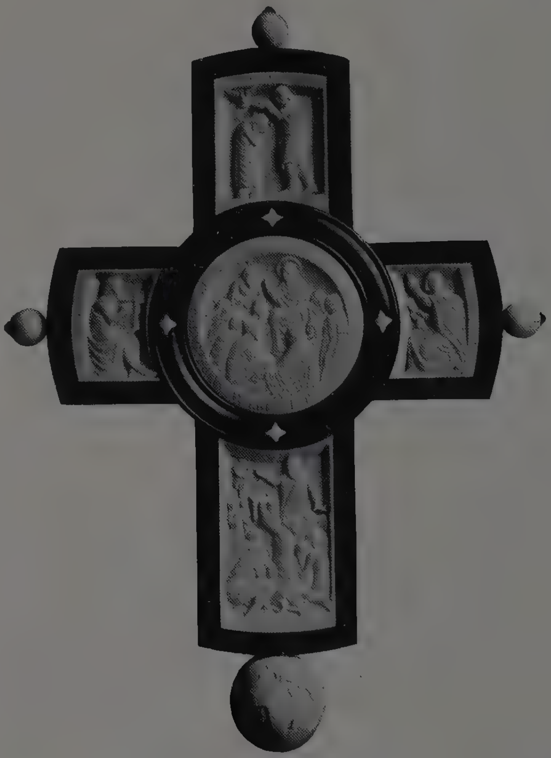


A Reclining Figure: Carved in Hornton stone.
Sculptor: Henry Moore.



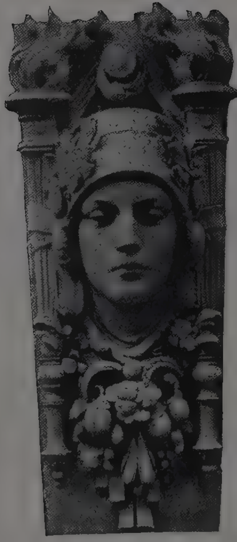
Two cement figures above the
entrance to the CINEMA DE
PARIS, LONDON.
Left: "COMEDY."
Right: "TRAGEDY."
Architect: Robert Atkinson.
Sculptor: Eric Aumonier.

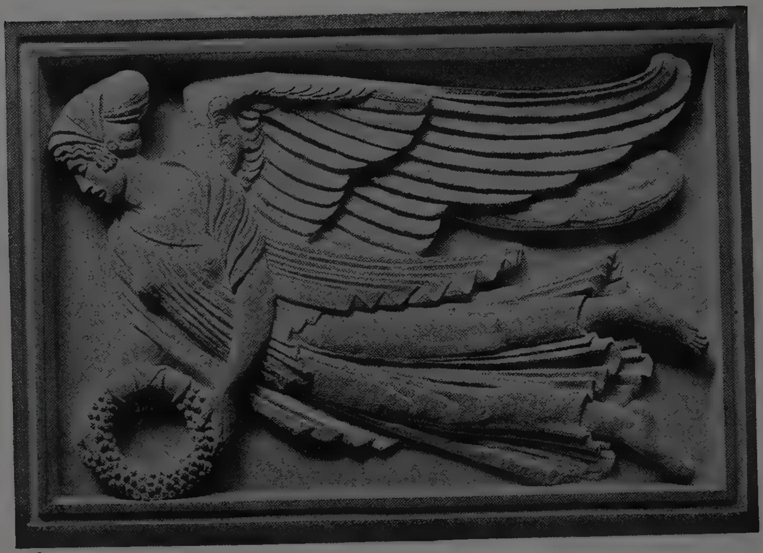


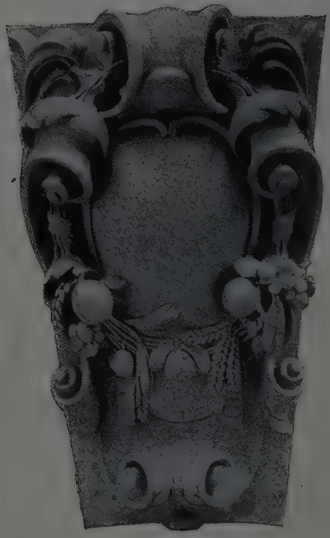


An Altar Cross,
in ivory and ebony.

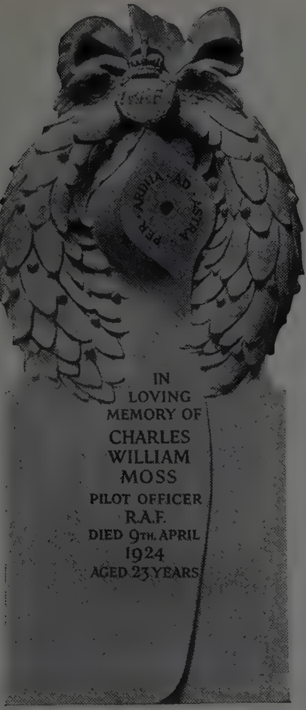
Sculptor:
Alan L. Durst.





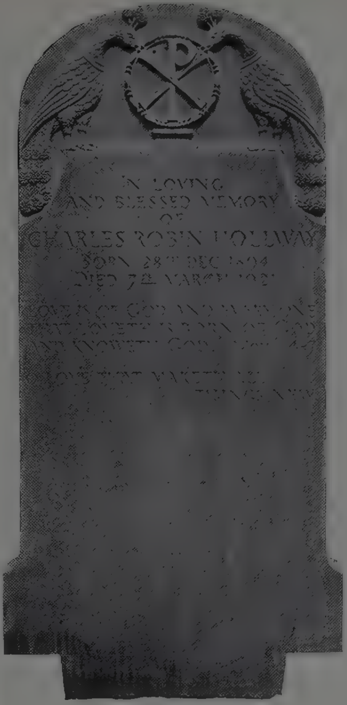


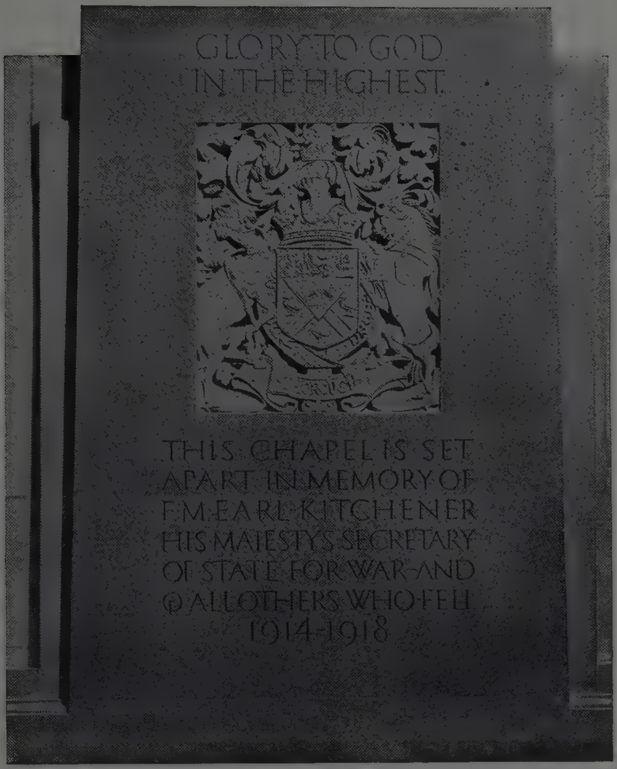
Left and Right: KEYSTONES FOR THE GAS, LIGHT AND COKE COMPANY'S BUILDING, KENSINGTON.
Architect: H. Austen Hall. *Sculptor:* W. Aumonier.
Centre: A PANEL DESIGNED FOR A MEMORIAL CARVED IN GREENSTONE. *Sculptor:* H. Tyson Smith.


PER ARDUA AD ASTRA
IN LOVING MEMORY OF
CHARLES WILLIAM MOSS
PILOT OFFICER
R.A.F.
DIED 9TH APRIL
1924
AGED 23 YEARS

A memorial headstone.
Sculptor:
A. T. Bradford.

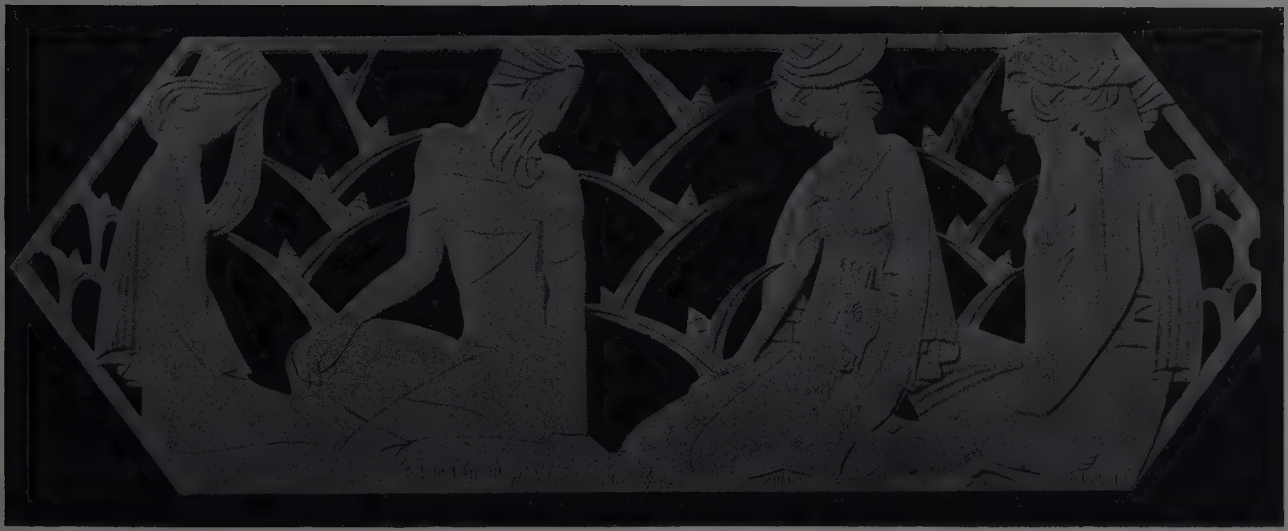
A memorial headstone.
Architect:
Lord Gerald Wellesley.
Sculptor:
Esmond Burton.


IN LOVING
AND BLESSED MEMORY
OF
CHARLES ROBIN HOLLWAY

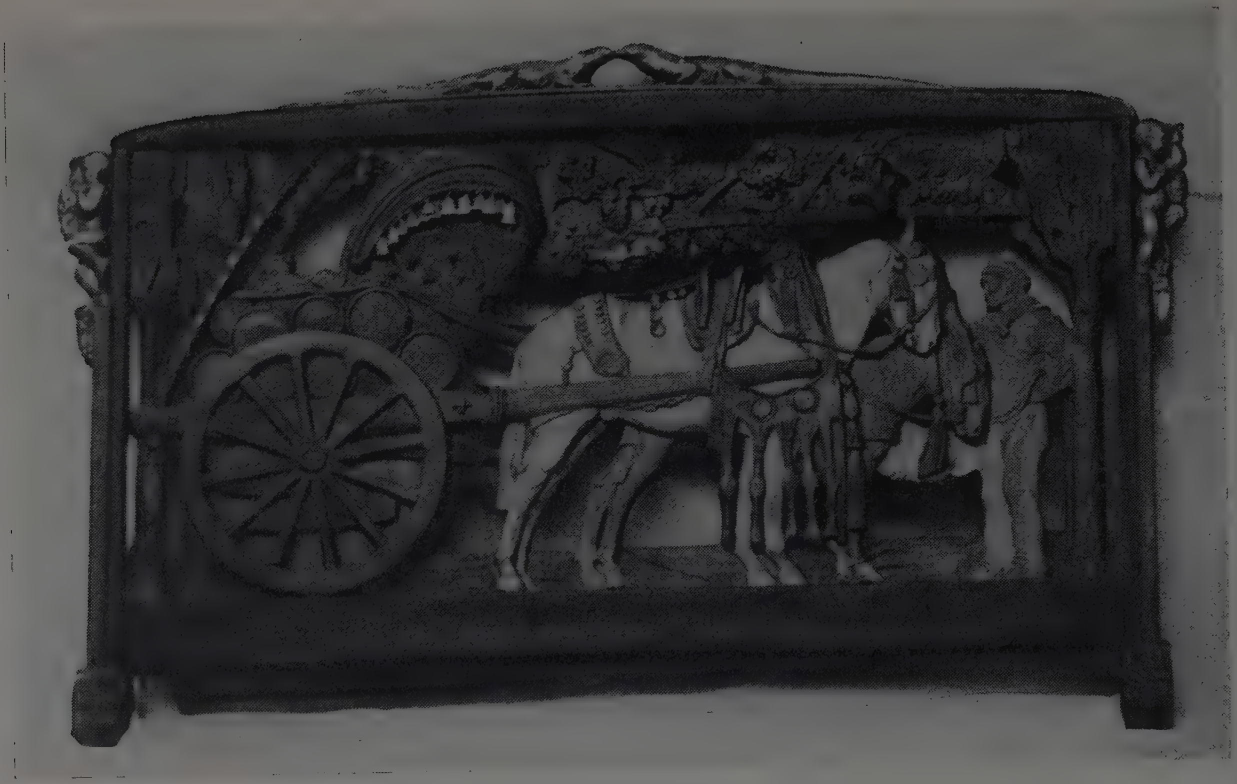

GLORY TO GOD
IN THE HIGHEST
THIS CHAPEL IS SET
APART IN MEMORY OF
F.M. EARL KITCHENER
HIS MAJESTY'S SECRETARY
OF STATE FOR WAR AND
OF ALL OTHERS WHO FELL
1914-1918

The Kitchener coat of arms in the Kitchener Memorial Chapel, St. Paul's Cathedral, London.

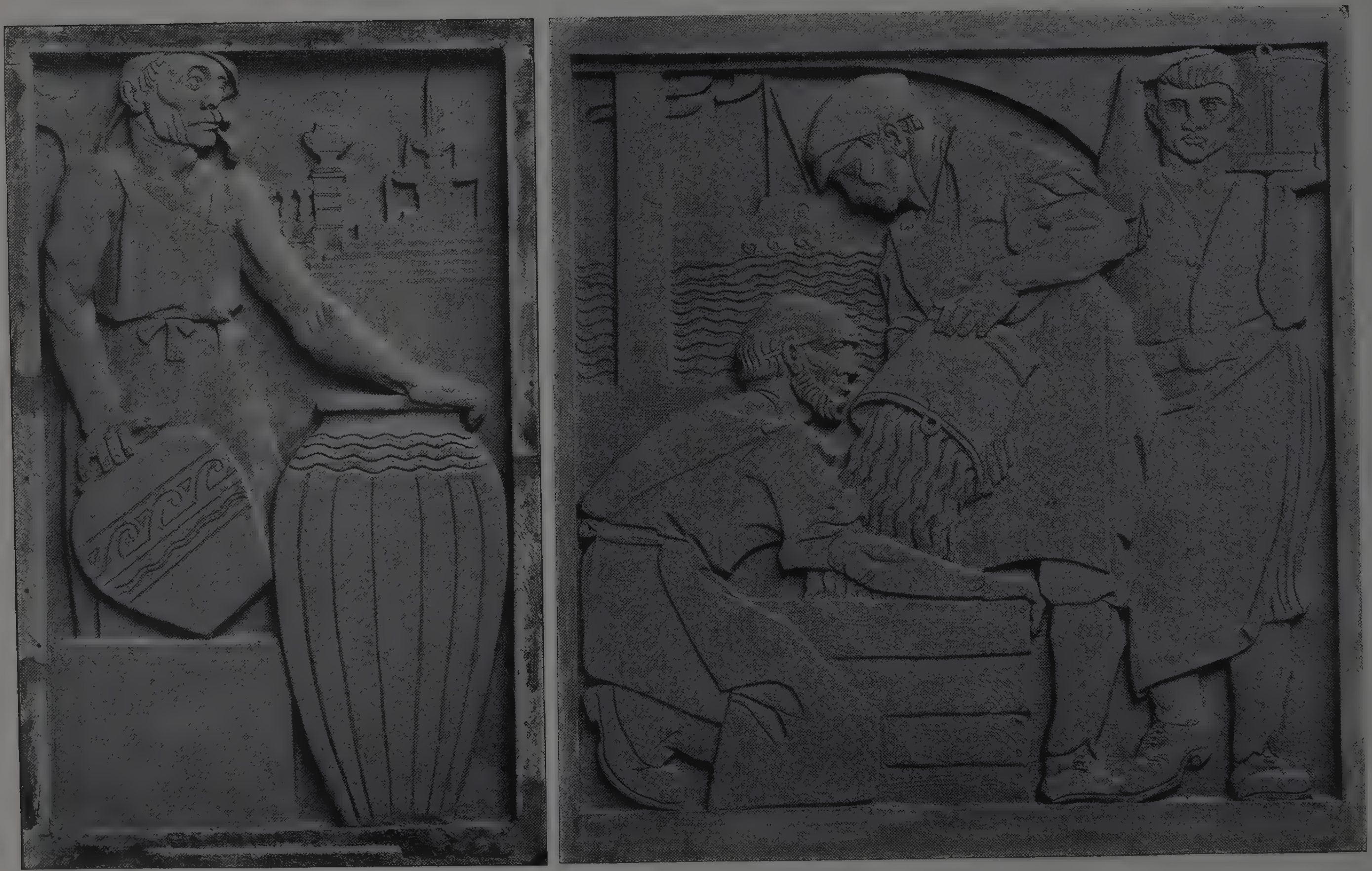
Sculptor:
W. Reid Dick, R.A.



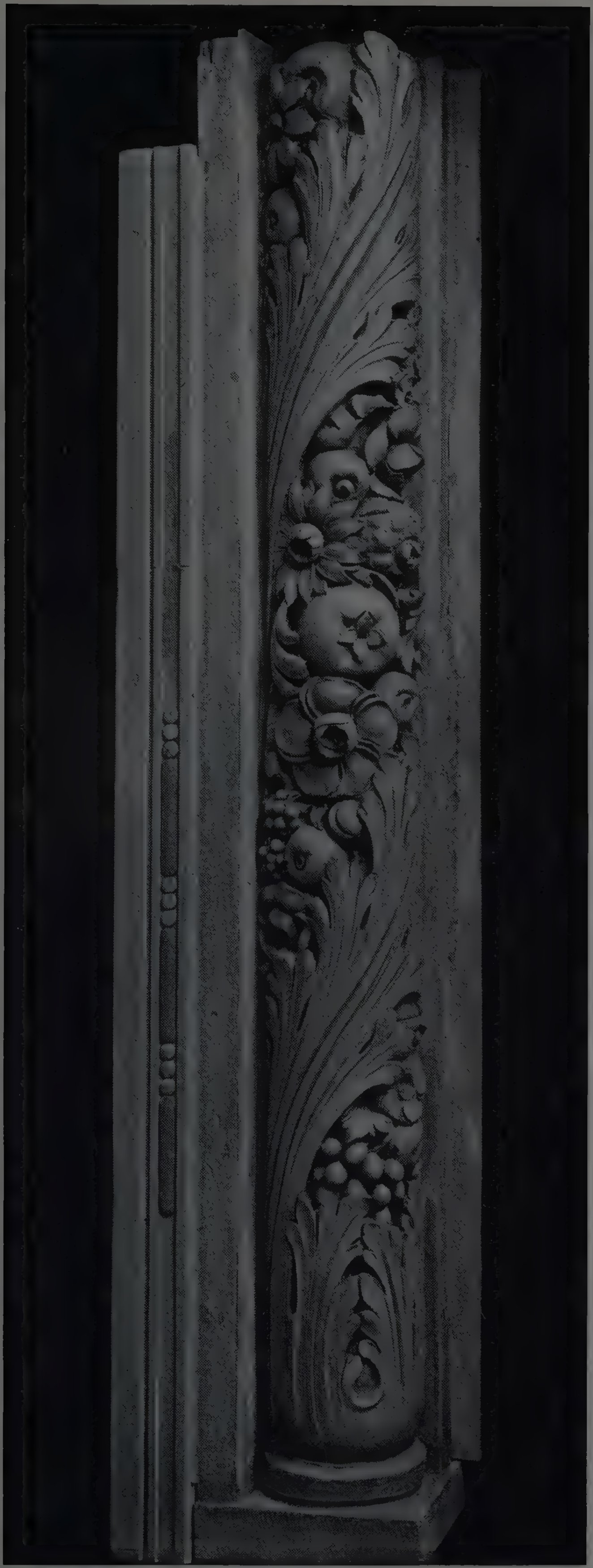
A Carved and Perforated Panel over a Door.
Finished in burnished gold.
Architect: Robert Atkinson. *Sculptor:* Eric Aumonier.



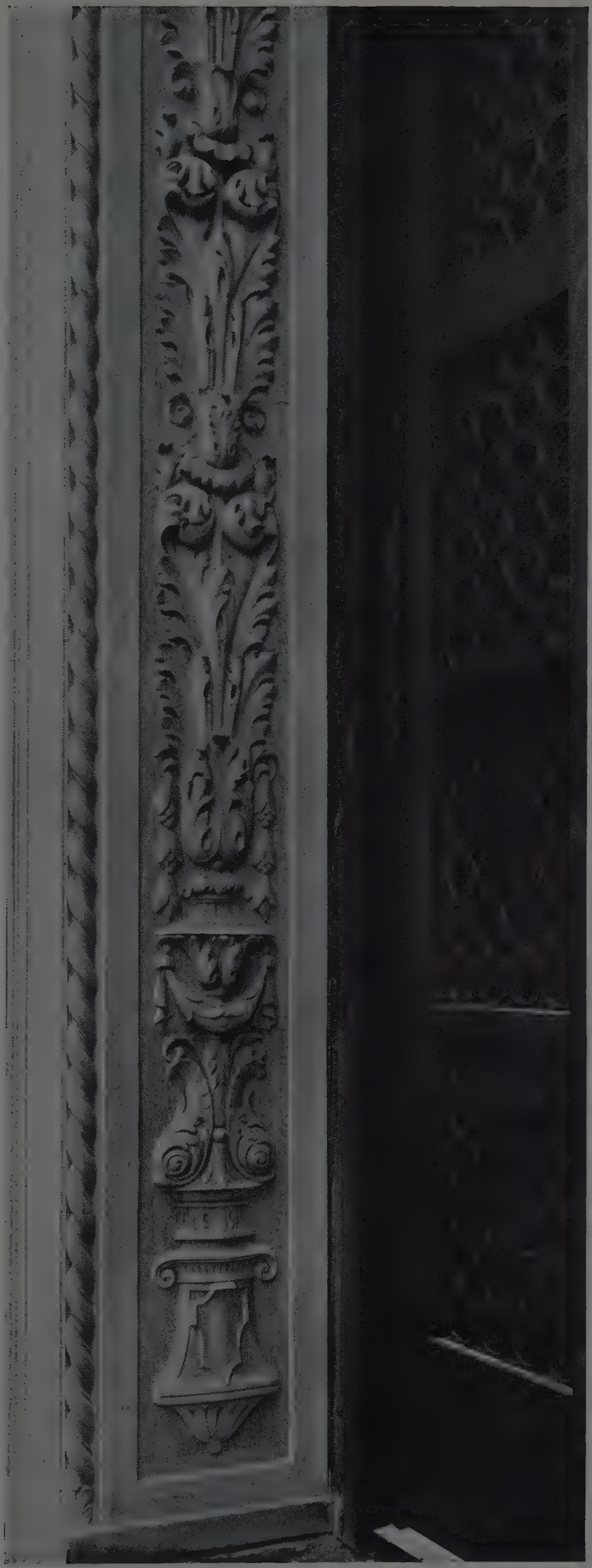
An Italian Wine Cart : Carved in wood.
Sculptor: Gilbert Bayes.



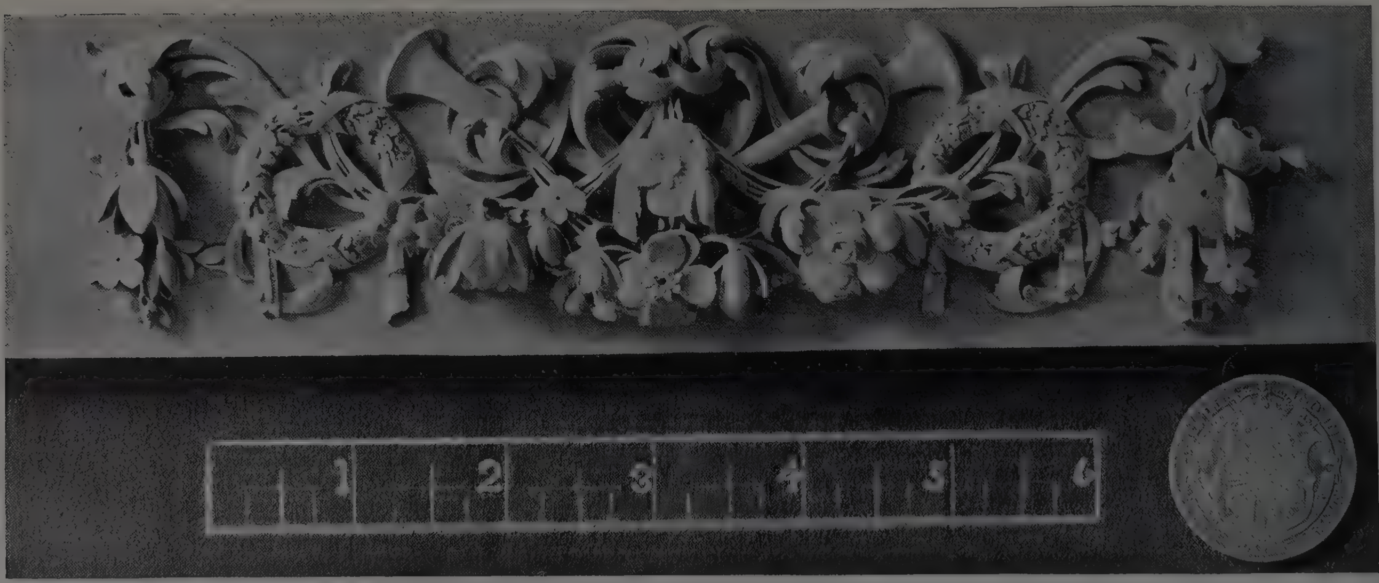
Decorative Panels for the Concrete Utilities Bureau, British Empire Exhibition.
Architect : Clough Williams-Ellis. *Sculptor:* Gilbert Bayes.



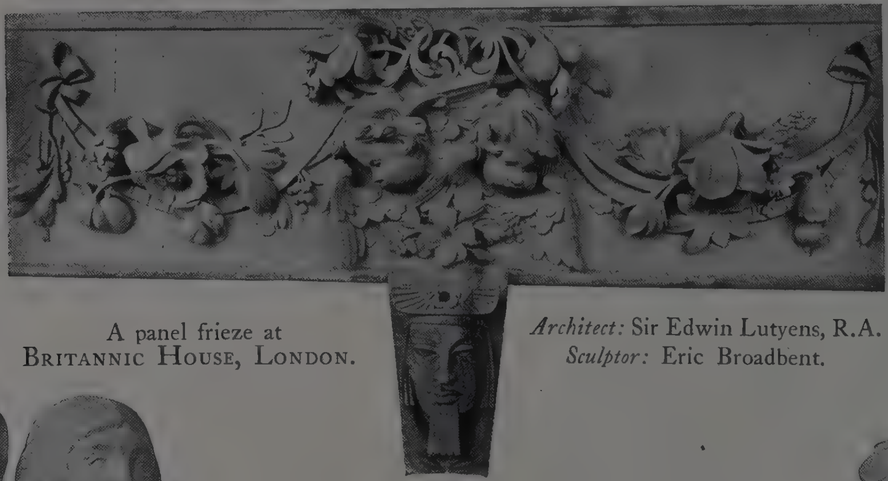
A Portion of the Enrichment round the Doorway of a Building in Gresham Street, London.
Architects: Richardson and Gill. *Sculptor:* P. G. Bentham.



Stone Carving to the Reveals of Windows at the Plaza Theatre, Regent Street, London.
Architect: Frank T. Verity. *Sculptors:* E. J. and A. T. Bradford.

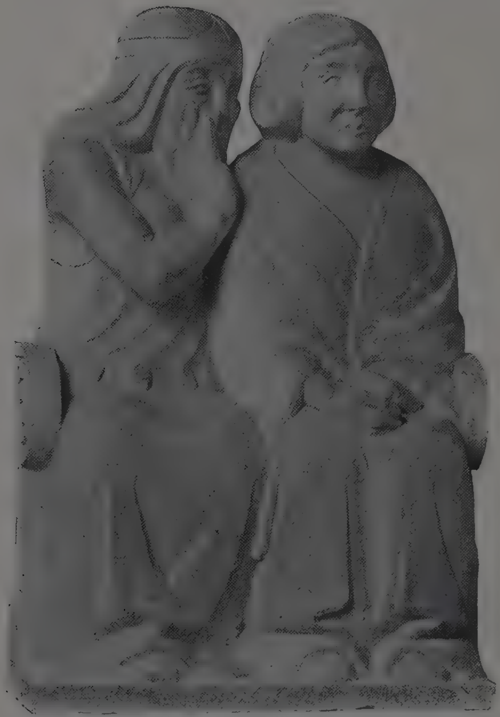


A panel carved in Corri pine for the QUEEN'S DOLLS' HOUSE. *Sculptor:* Eric Broadbent.

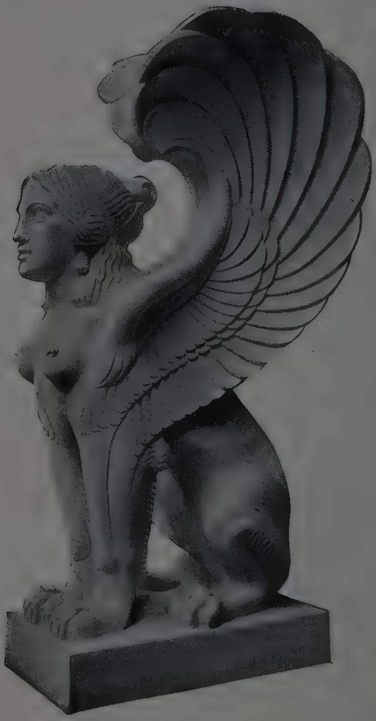


A panel frieze at
BRITANNIC HOUSE, LONDON.

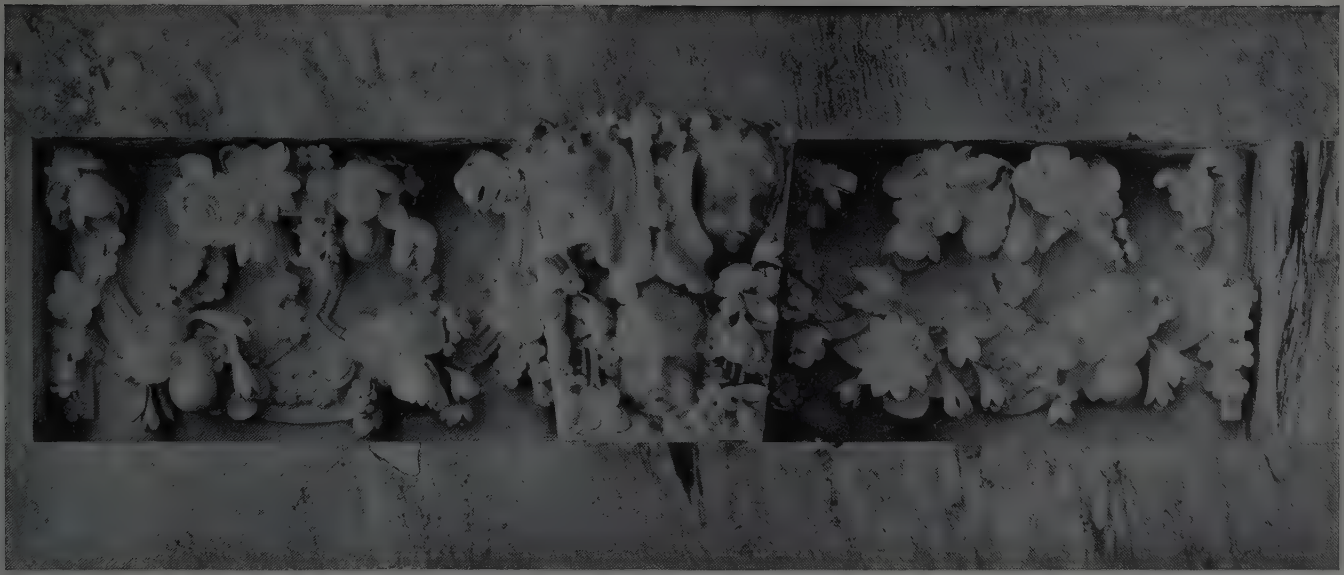
Architect: Sir Edwin Lutyens, R.A.
Sculptor: Eric Broadbent.



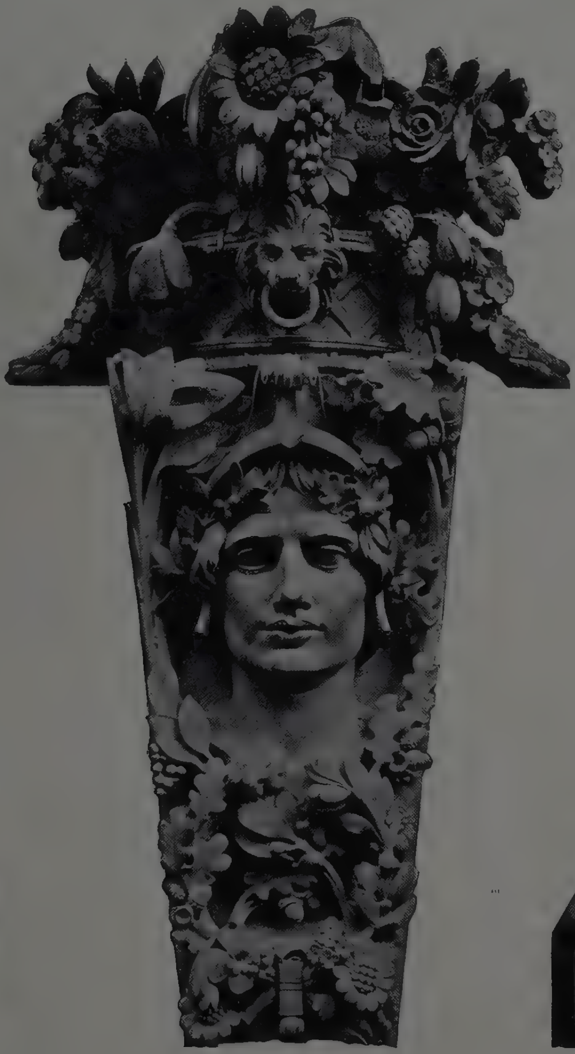
"GOSSIP": A garden ornament.
Sculptor: Alan L. Durst.



A design for a garden ornament.
Sculptor: H. Tyson Smith.

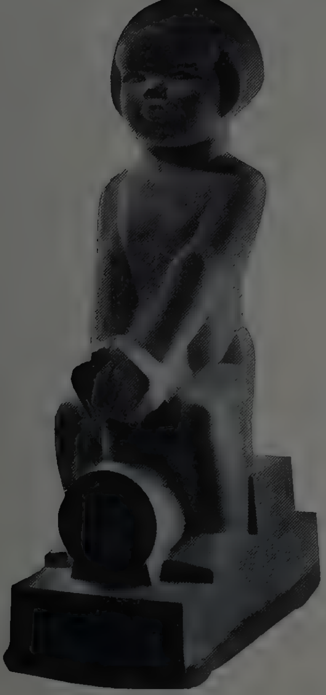


An overdoor panel in marble at Britannic House, London. *Sculptor:* Eric Broadbent.

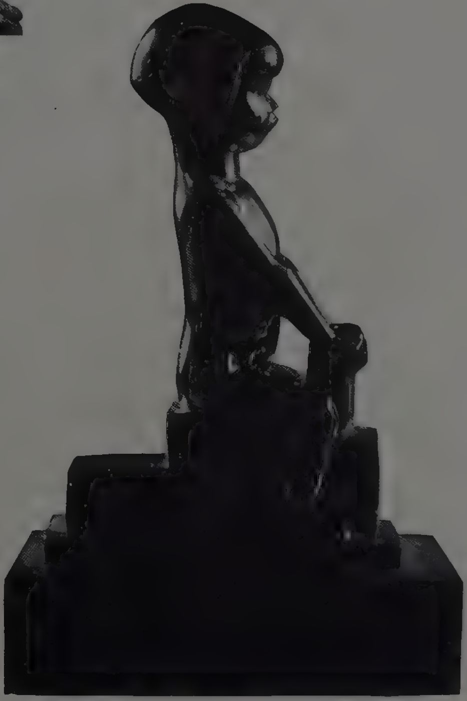


A ground-floor keystone at
Britannic House, London.

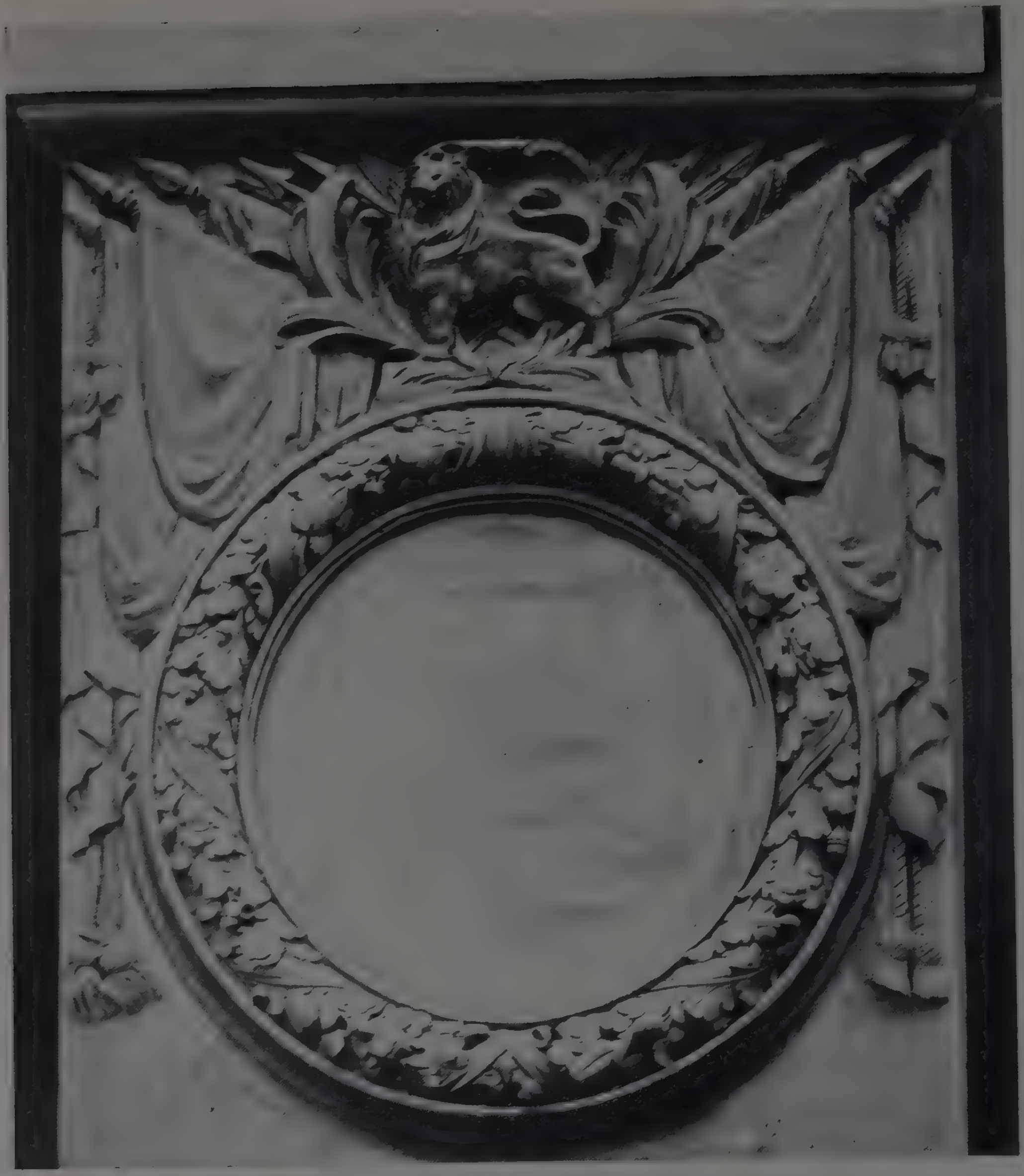
Architect: Sir Edwin Lutyens.
Sculptor: Eric Broadbent.



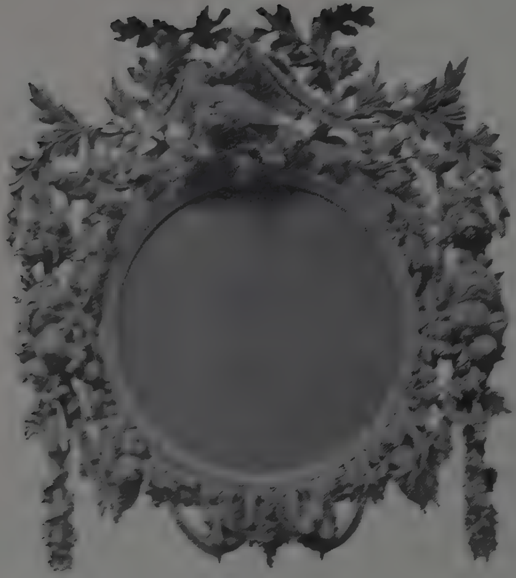
The Man Child.
Sculptor: Eric Kennington.



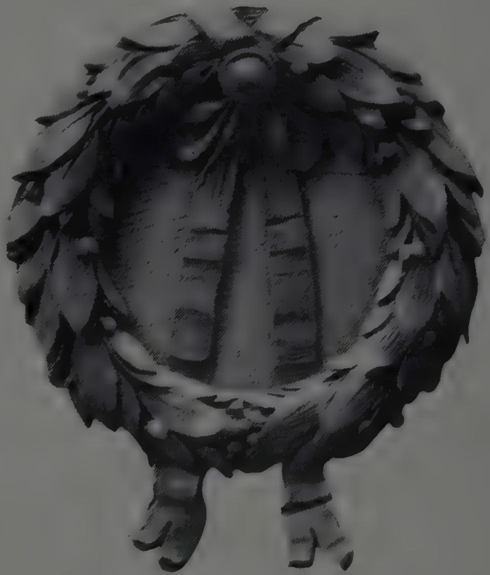
A polished brass figure for the hearth.
Sculptor: Eric Kennington.



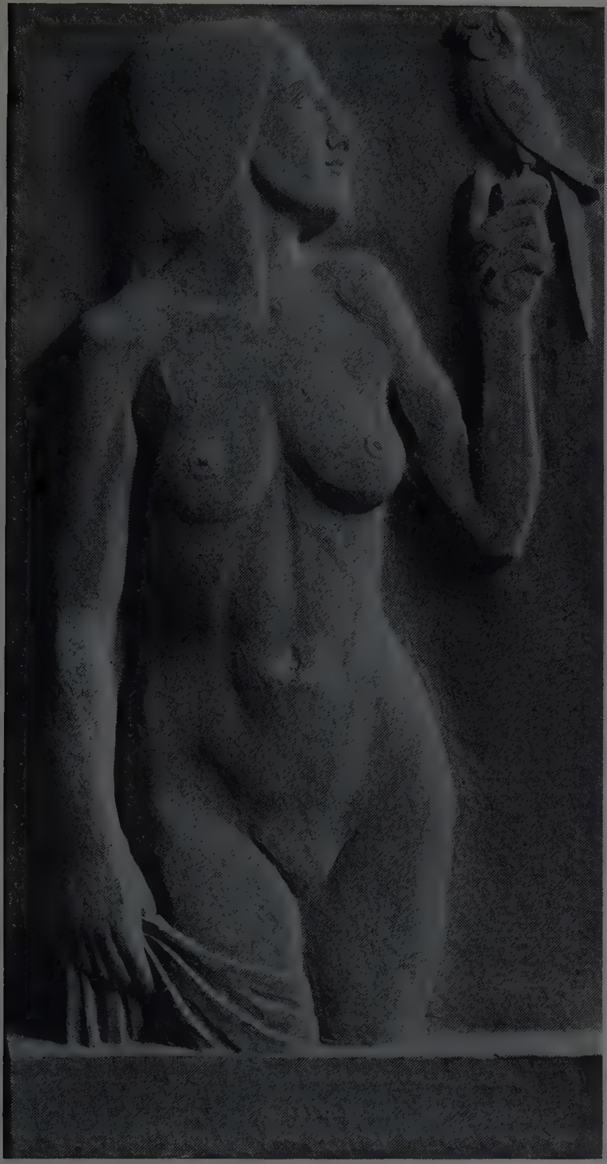
A detail of carving on the Menin Gate.
Architect: Sir R. Blomfield, R.A. *Sculptor:* W. Aumonier.



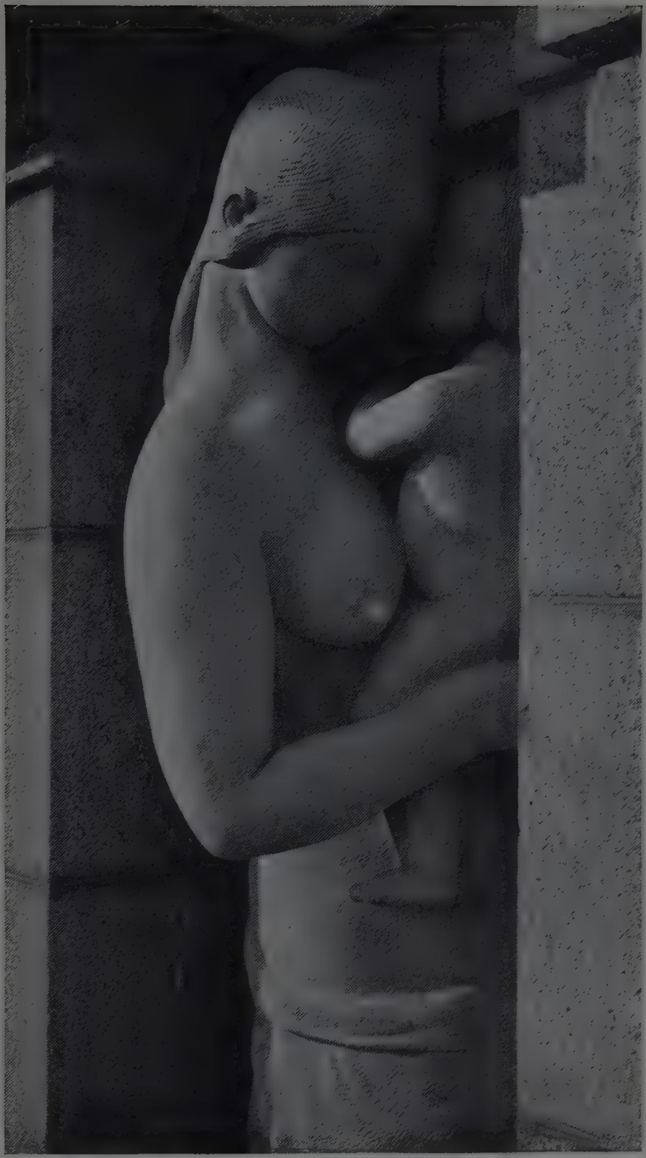
A carved (limetree) mirror frame.
Sculptors: H. H. Martyn and Co.



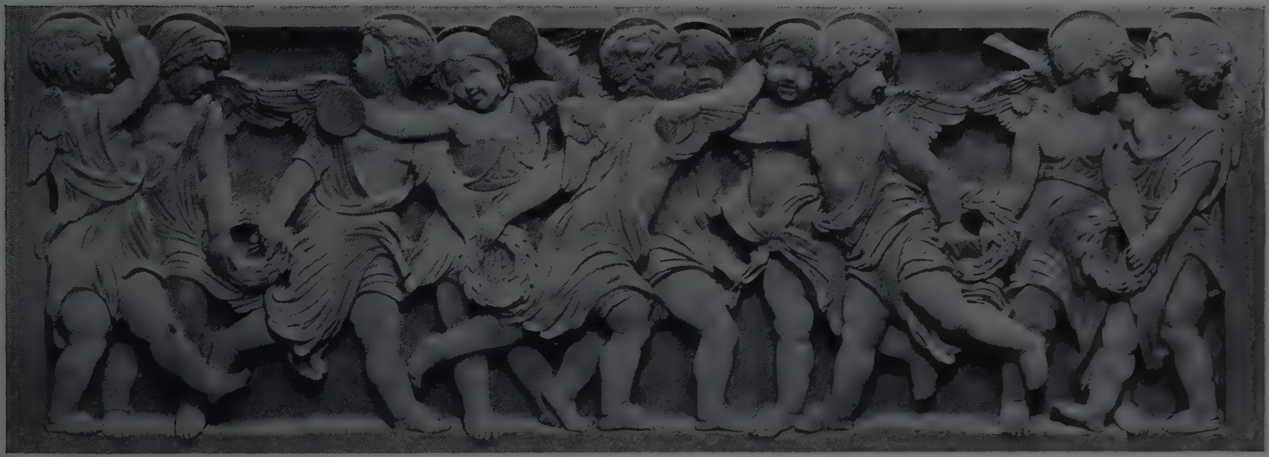
A detail of carving on the Menin Gate.
Architect: Sir R. Blomfield, R.A. *Sculptor:* W. Aumonier.



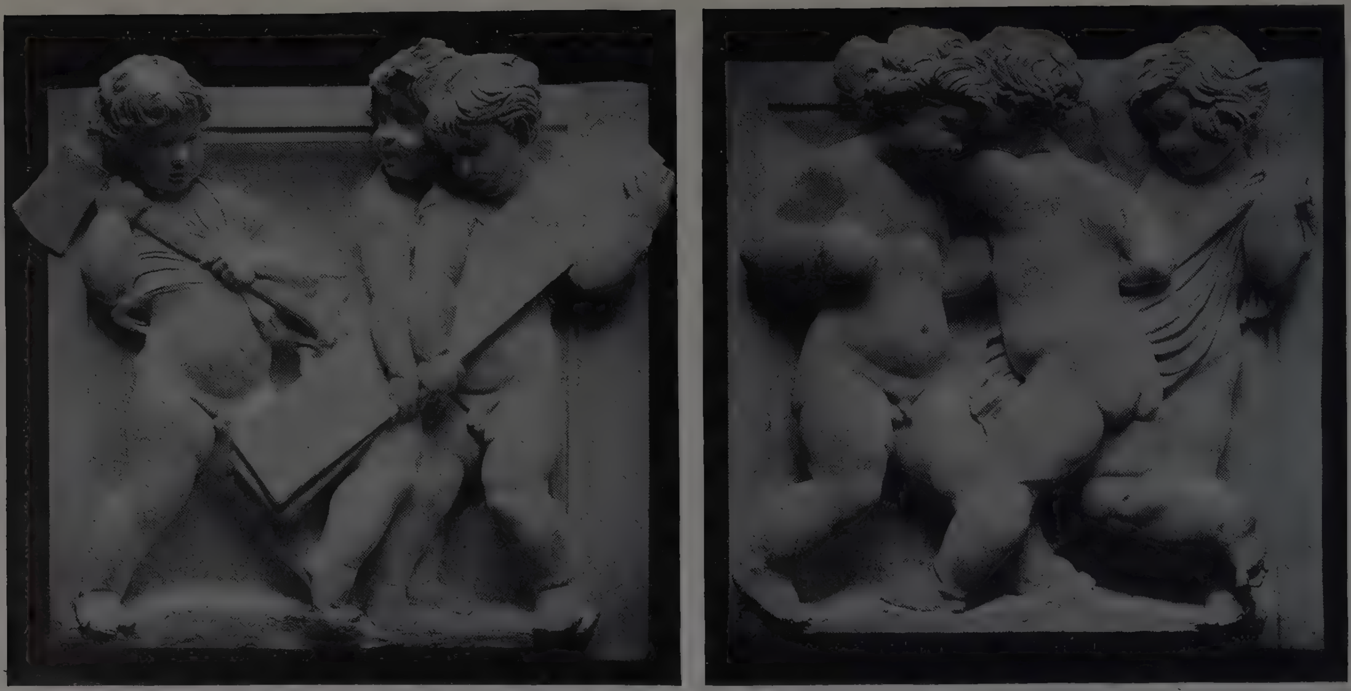
A Decorative Figure
for a garden wall.
Sculptor : H. W. Palliser.



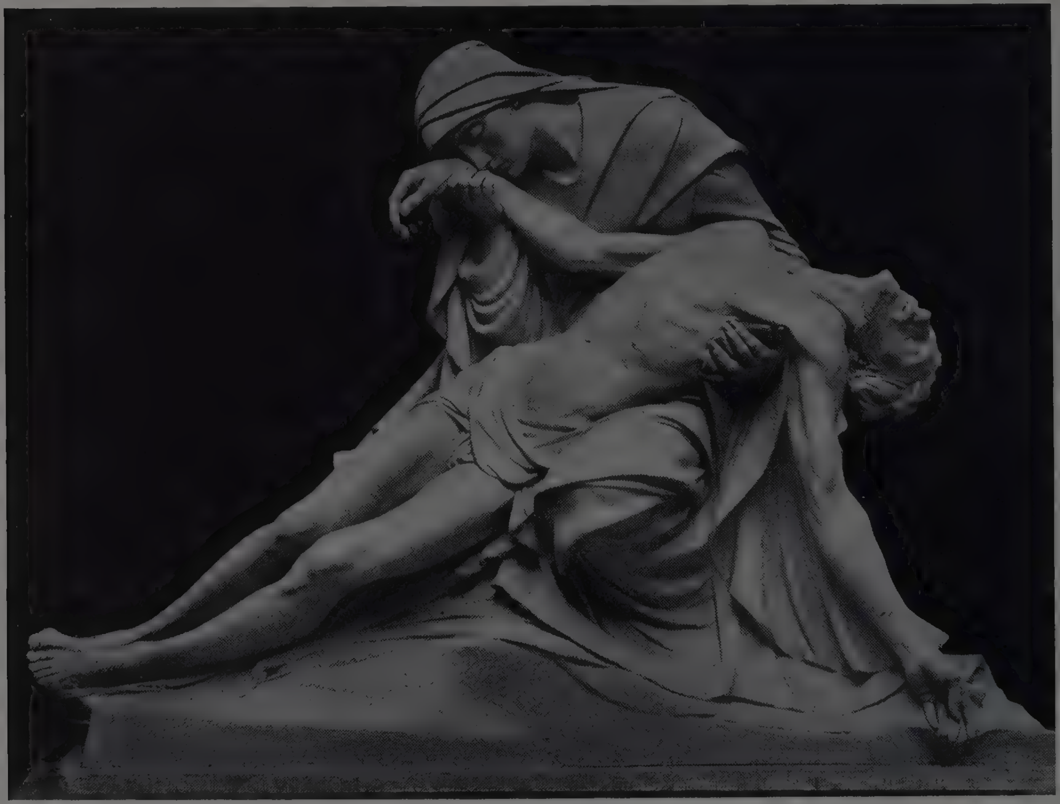
"Maternity" : A carved figure on the British Medical Association Building, London.
Sculptor : Jacob Epstein.



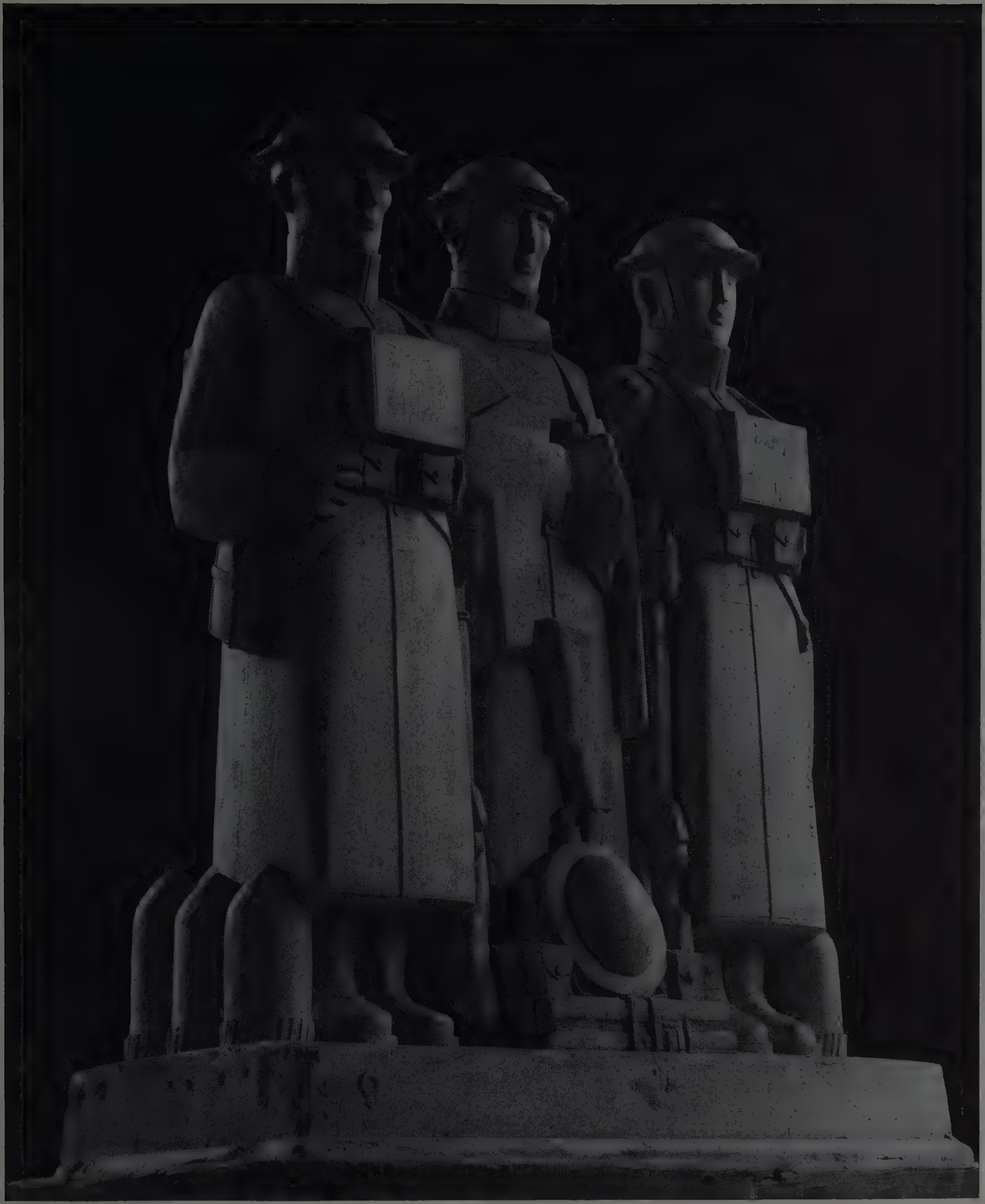
A panel on the altar in the Kitchener Memorial Chapel, St. Paul's Cathedral, London.
Sculptor: W. Reid Dick, R.A.



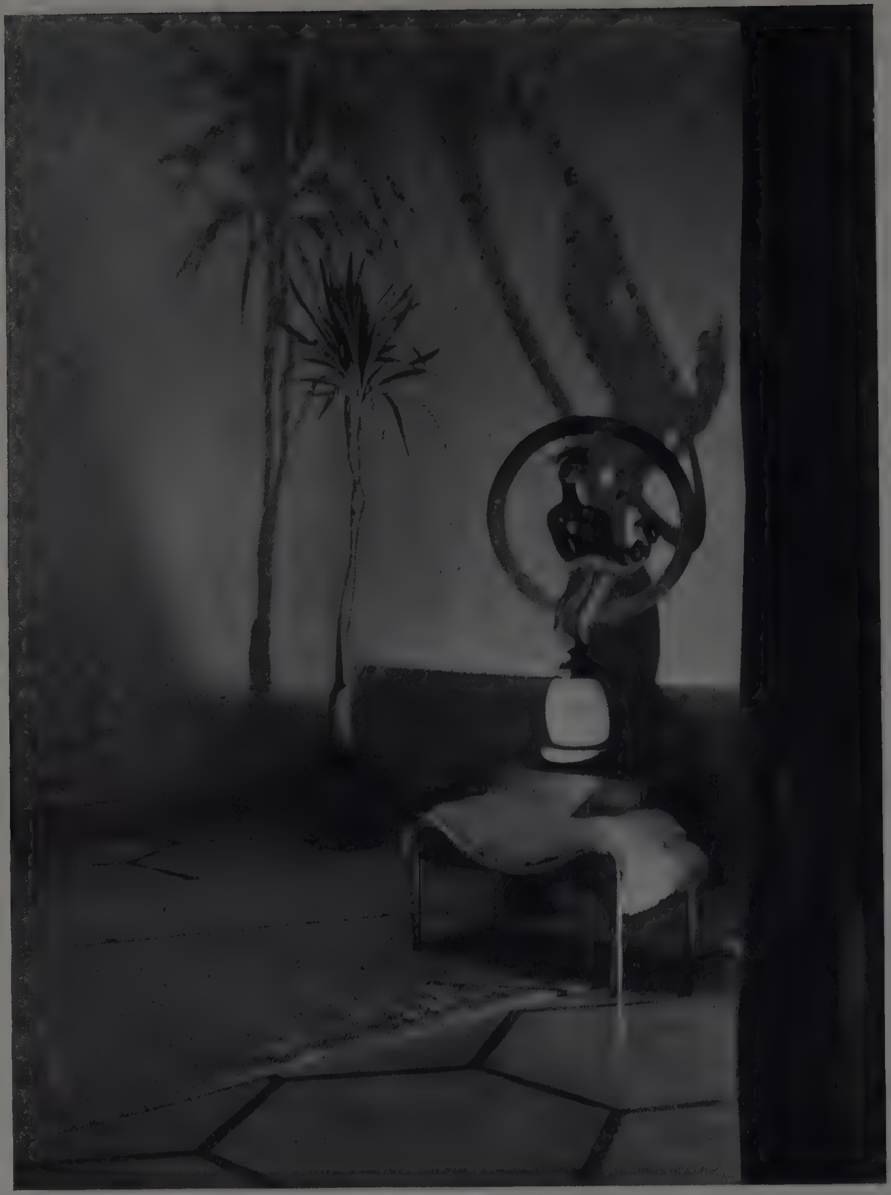
Panels on SELFRIDGE'S BUILDING, LONDON. *Left*: CARPENTRY. *Right*: BOXING.
Sculptor: W. Reid Dick, R.A.



"PIETÁ": A group in the Kitchener War Memorial, St. Paul's Cathedral.
Sculptor: W. Reid Dick, R.A.

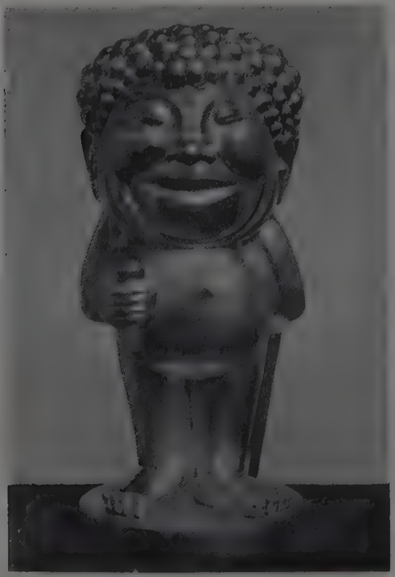


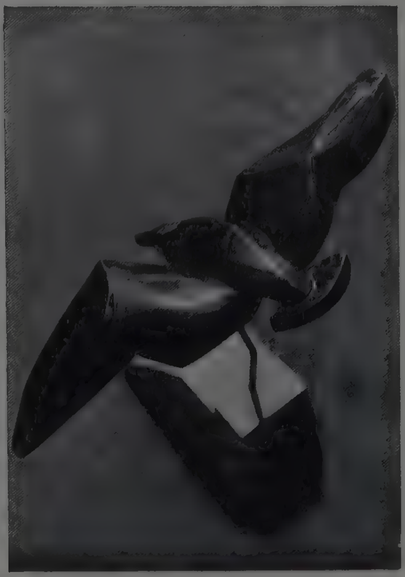
The Memorial to the Missing at Soissons, France.
Architect : Verner Rees. *Sculptor :* Eric Kennington.

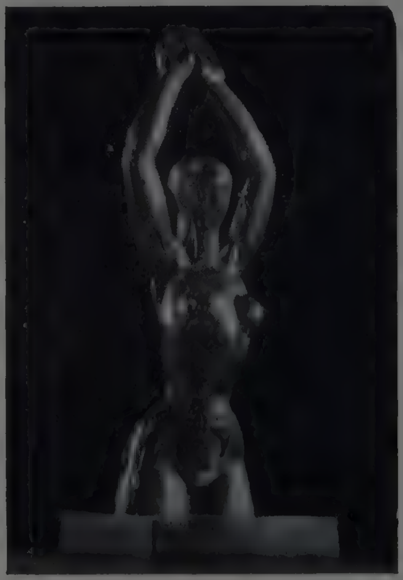


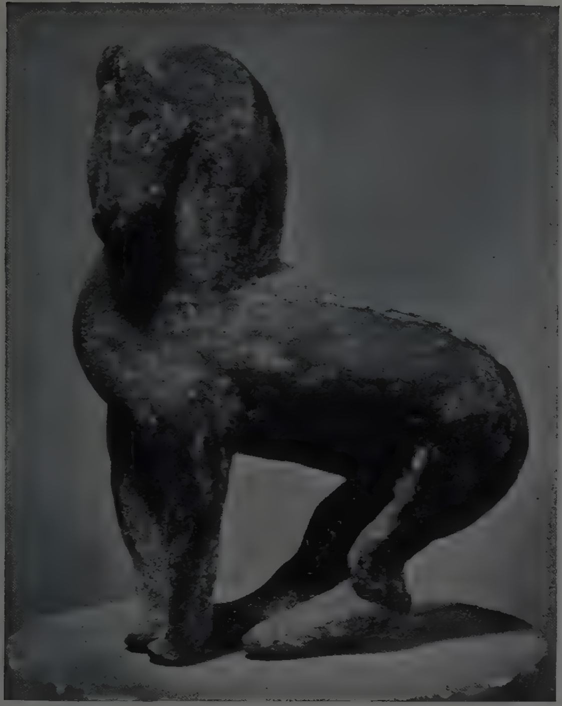
Above :
"The Nimbus," a lighting fitting with base in concrete and statue in cast-iron.
Sculptor :
Maurice Lambert.
(Room designed by Denham Maclaren.)
Below (Left) :
A Bollard for a Canal Barge, in brass.
Sculptor :
Eric Kennington.

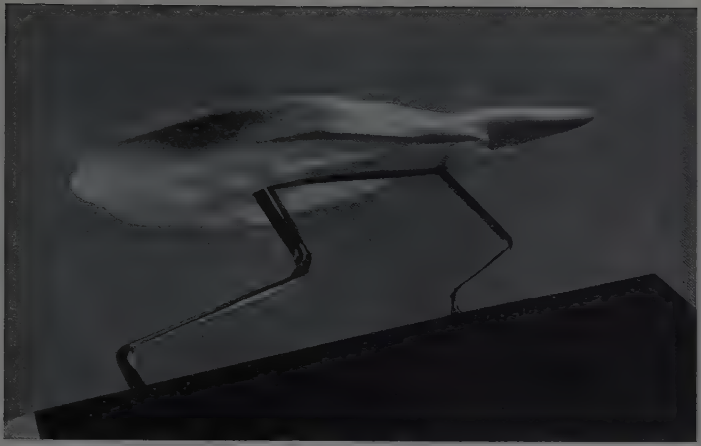
Below (Centre) :
A Seagull, carved in mahogany.
Sculptor :
Gertrude Hermes.
Right :
A Statuette in hand-finished burnished brass.
Sculptor :
Eric Kennington.

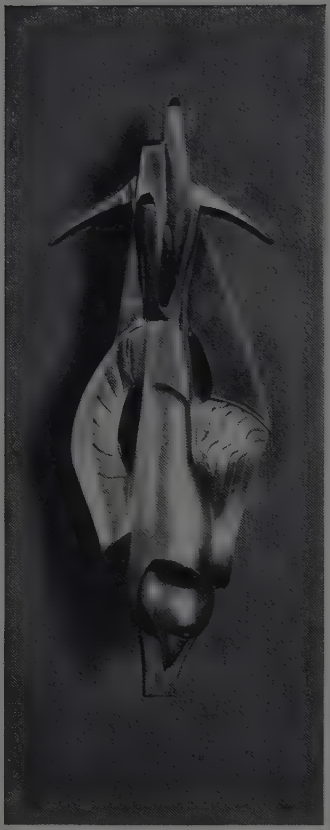


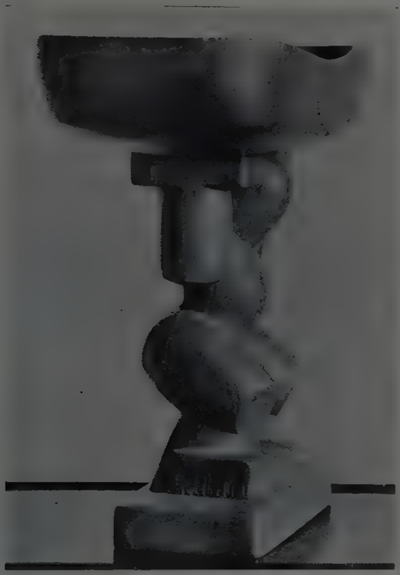












Above (Left) : A Horse, in bronze.
Sculptor: Henry Moore.

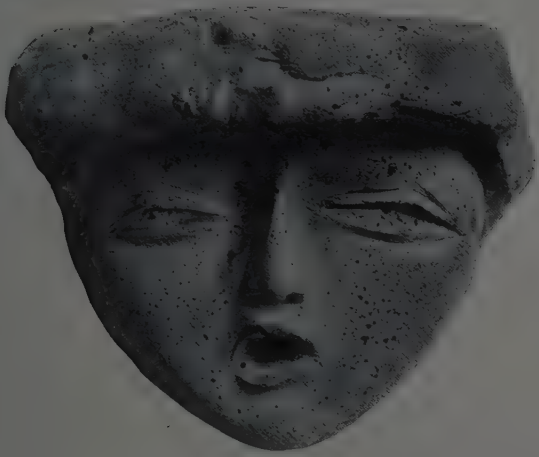
Right : A Flat Fish.
Sculptor: Maurice Lambert.

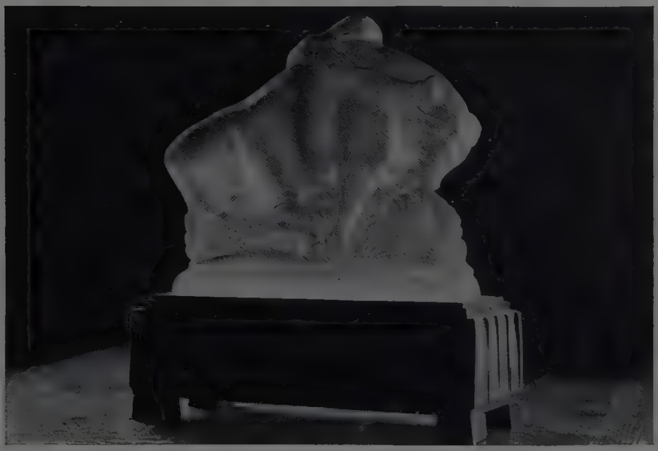
Centre (Left) : A Fruit Bowl, in carved oak.
Sculptor: Kanty Cooper.

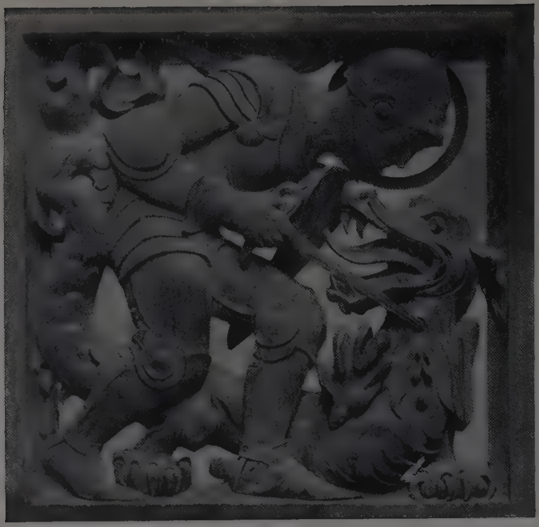
Right : A Swallow, in bronze.
Sculptor: Gertrude Hermes.

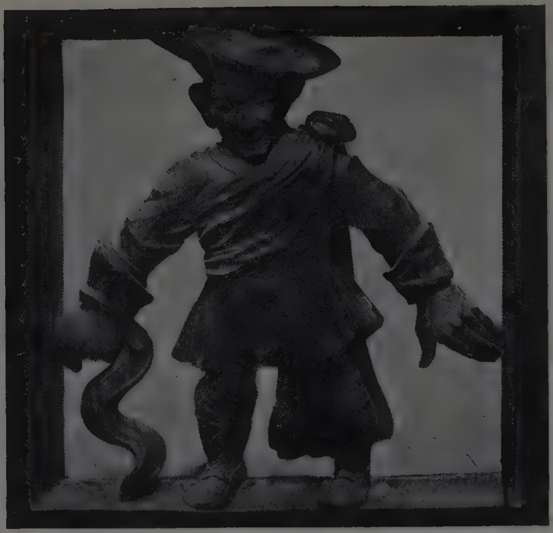
Below (Left) : A Mask, in concrete.
Sculptor: Henry Moore.

Right : A Decorative Table Light, in glass, on a bronze base.
Sculptor: Walter Gilbert, in collaboration with W. G. Riley.

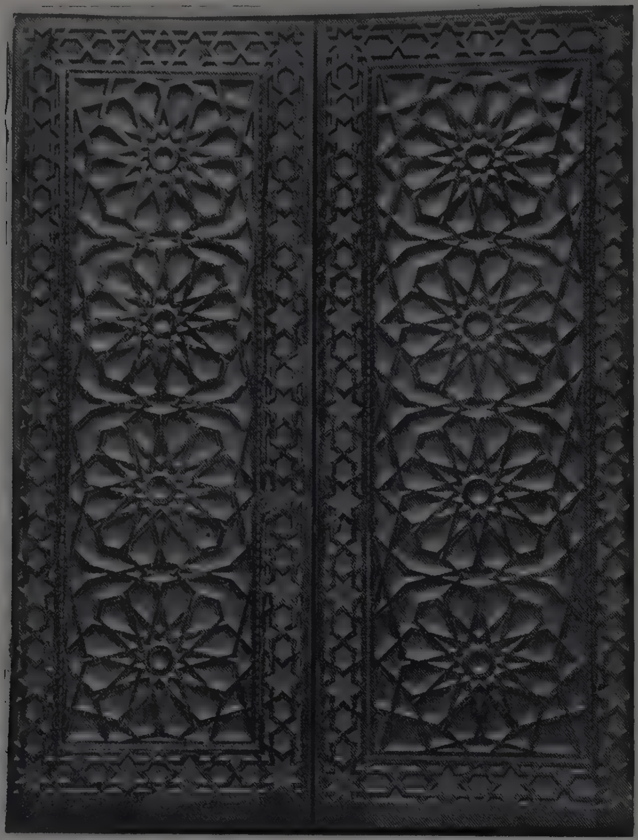




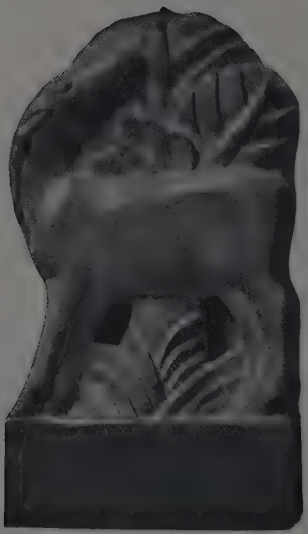




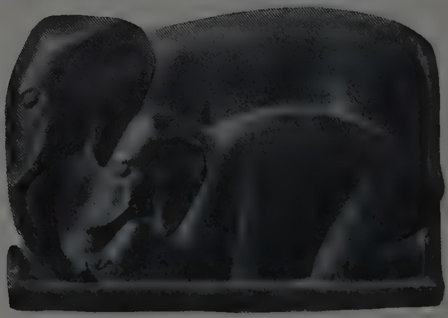
Panels in the music-room at "Wernfawr," Harlech. *Left:* St. George. *Right:* Harry Lauder.
Architect: George Walton. *Sculptor:* Esmond Burton.



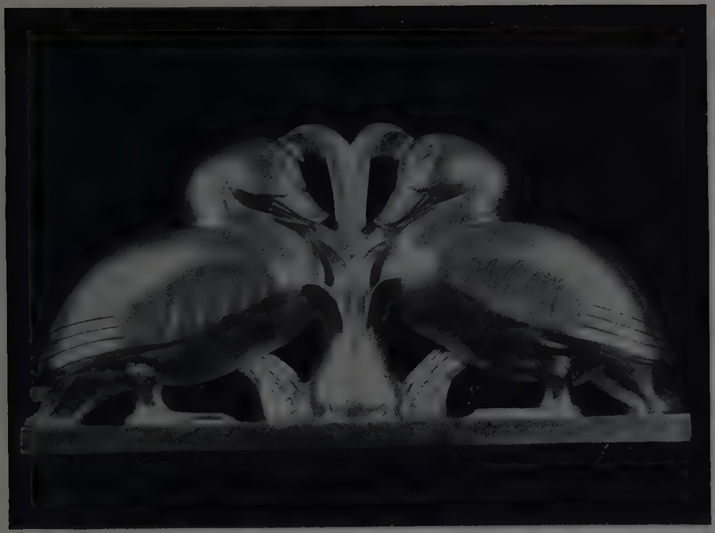
A pair of doors,
carved in teak.
Architect:
G. O. Scorer.
Sculptor:
A. T. Bradford.

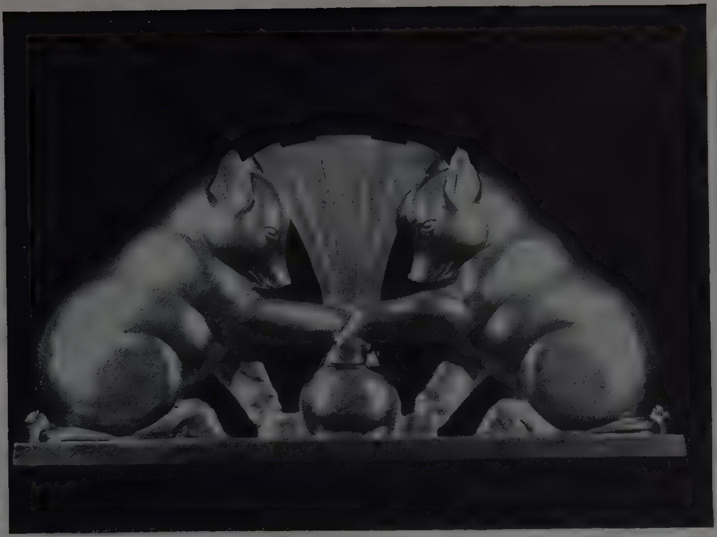


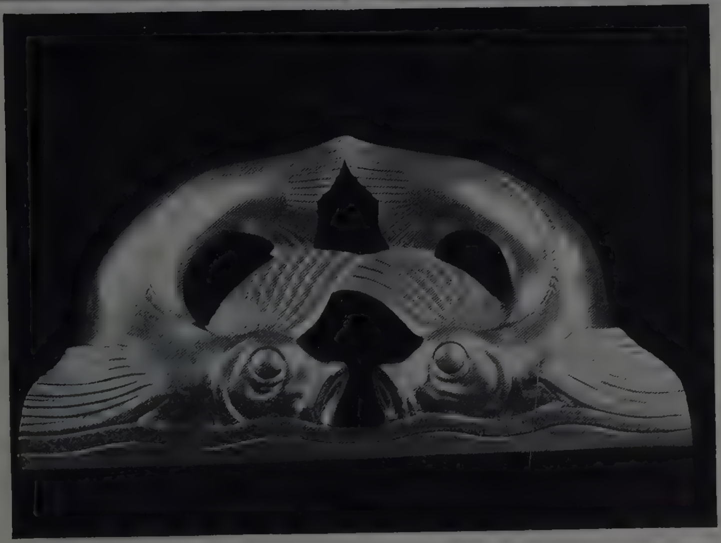
A group, carved in boxwood, to be cast
in silver for the handle of a silver dish.
Sculptor: J. Sant.



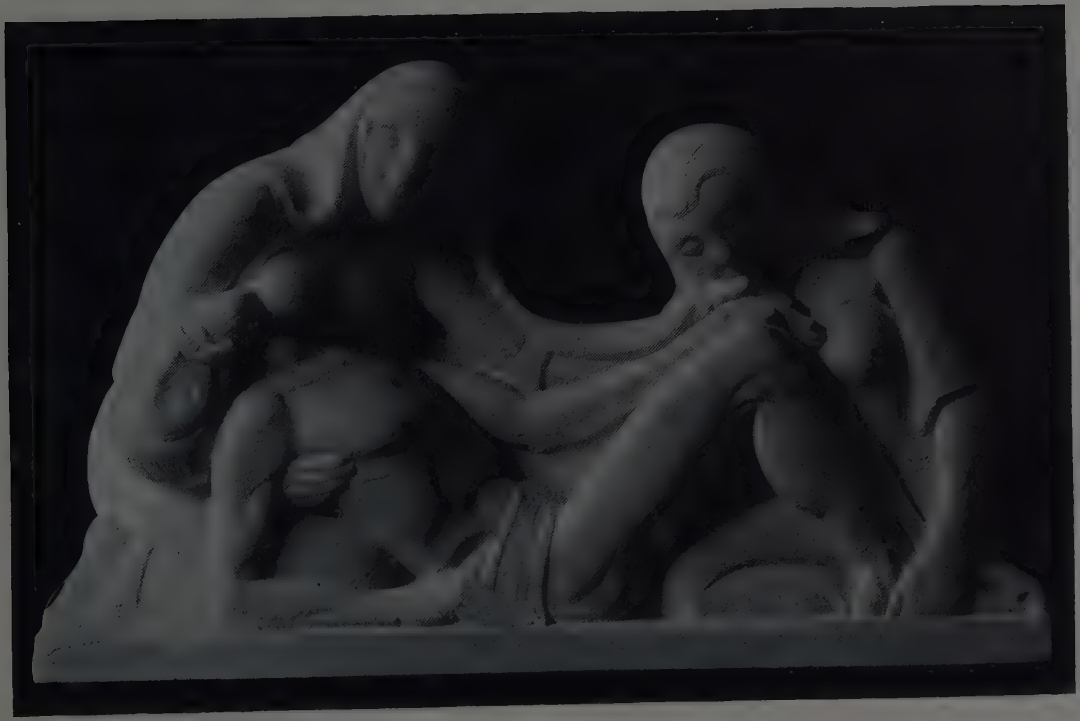
A group of elephants, carved in boxwood,
suitable for a handle.
Sculptor: H. E. Edwards.



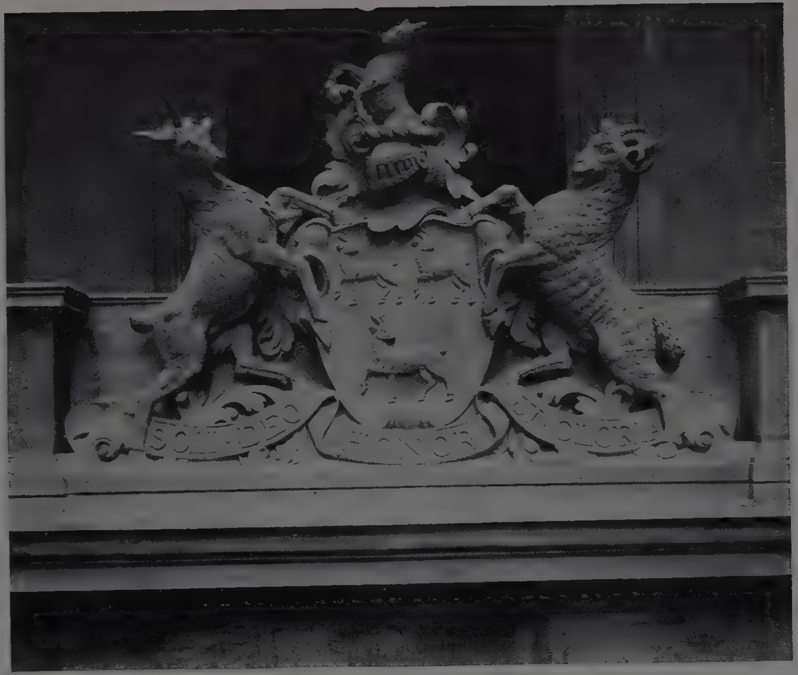




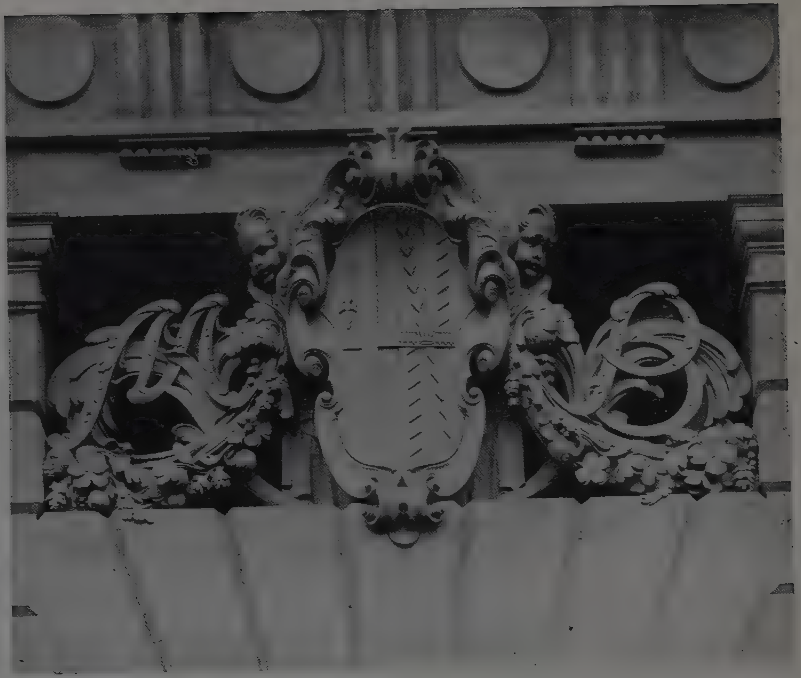
Three carvings in
ROSSALL SCHOOL DINING
HALL.
Top left: FOWL.
Top right: FLESH.
Below: FISH.
Sculptor:
Alan L. Durst.



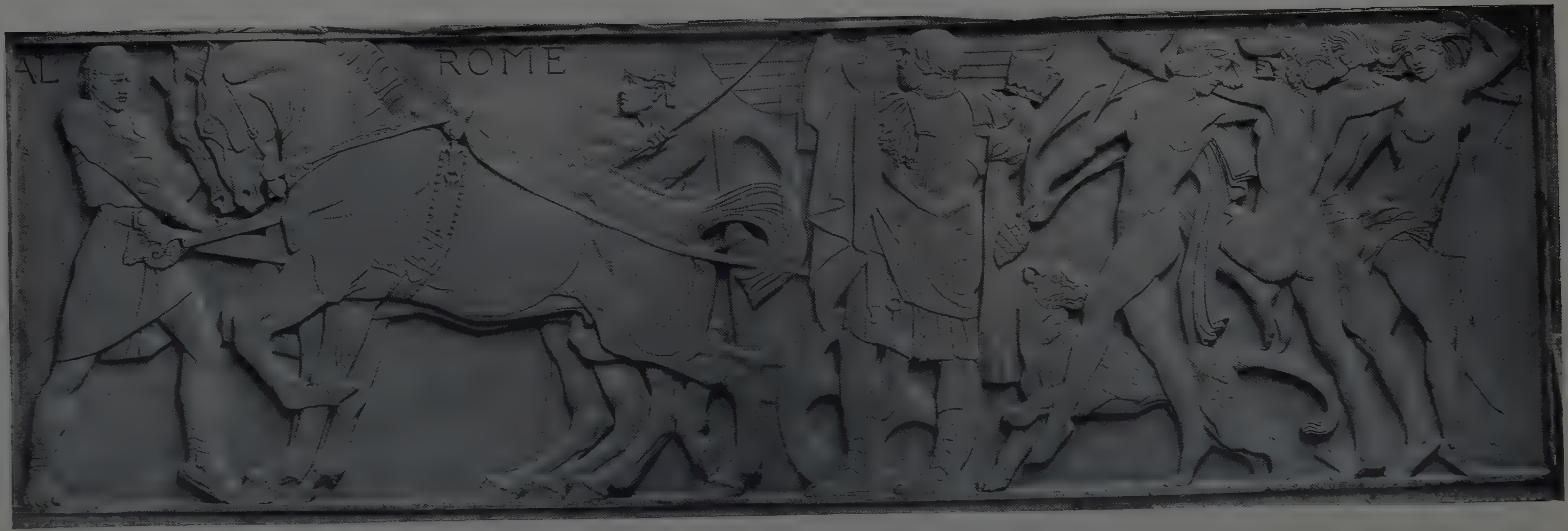
"PIETÁ": A marble group for a mural tablet.
Sculptor: Alan L. Durst.



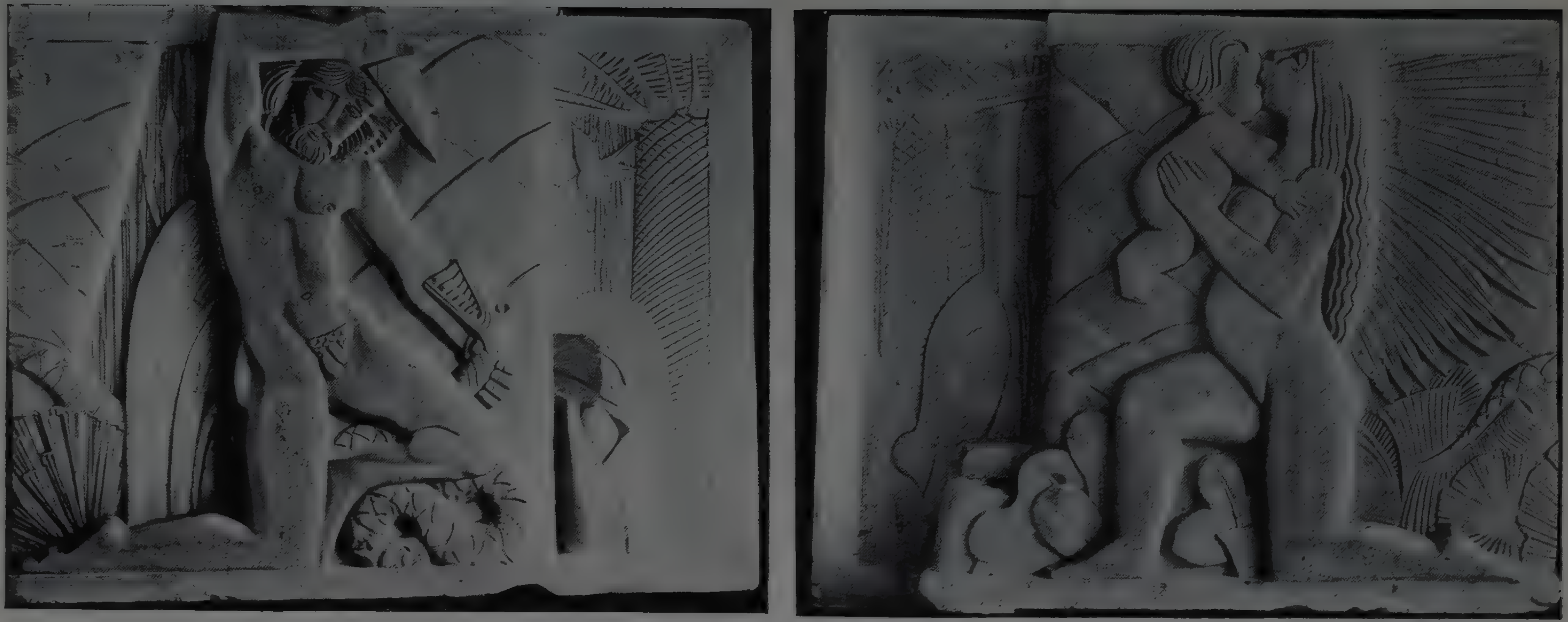
Coat of Arms of the Leathersellers' Company, London.
Architects : Mewès and Davis.
Sculptor : W. Aumonier.



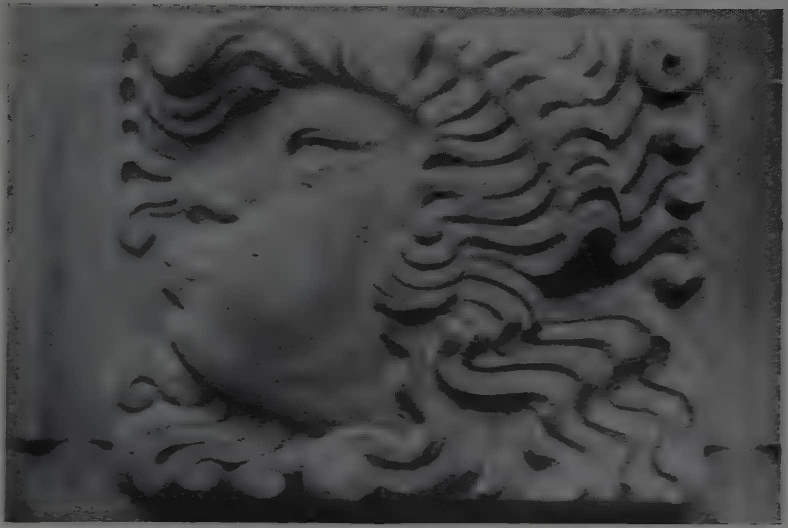
Carving above the entrance to Midland Bank, Prince's St., London.
Architects : Gotch and Saunders, and Sir Edwin Lutyens, R.A.
Sculptors : H. H. Martyn & Co.



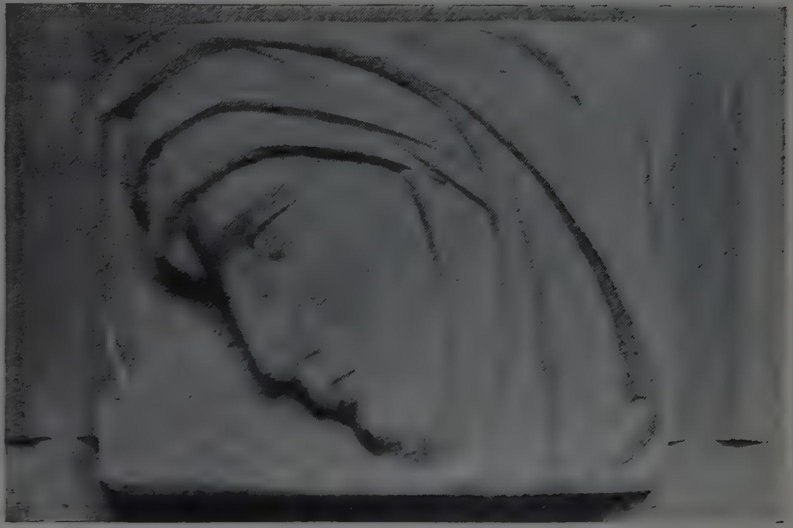
Part of a frieze for the Saville Theatre, London. *Architect :* T. P. Bennett. *Sculptor :* Gilbert Bayes.



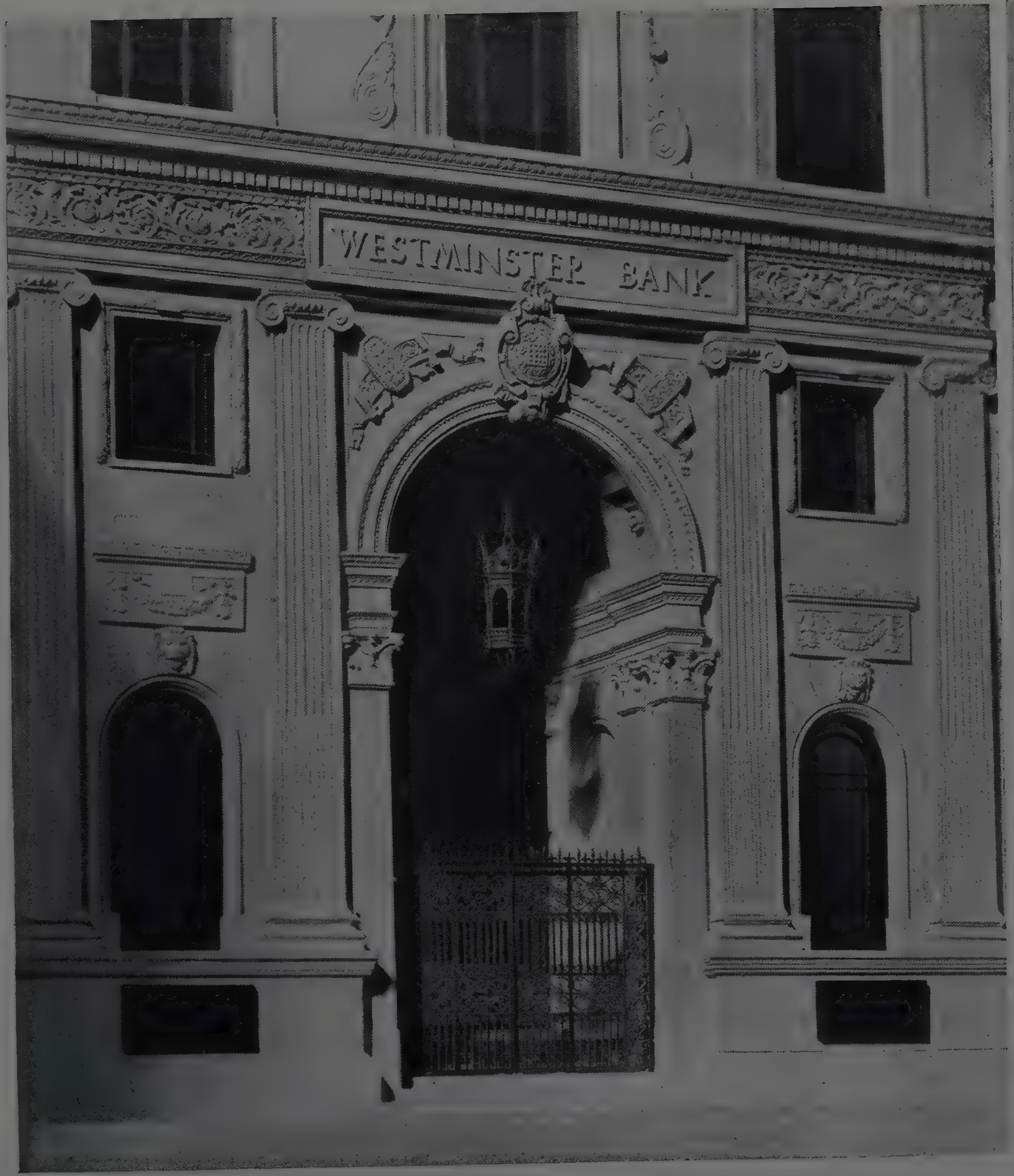
Carved plaster panels on the INSTITUTE OF HYGIENE AND TROPICAL MEDICINE, LONDON.
Sculptor: Eric Kennington.



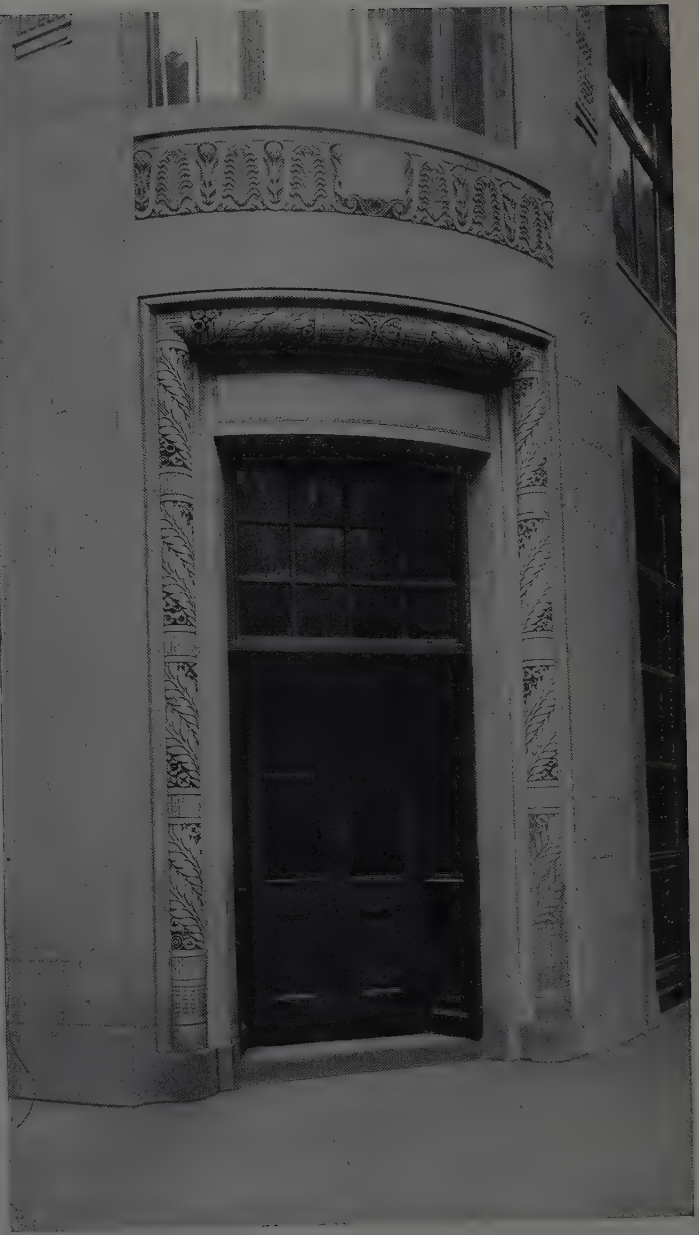
"SPRING."
Sculptor: A. J. Oakley.



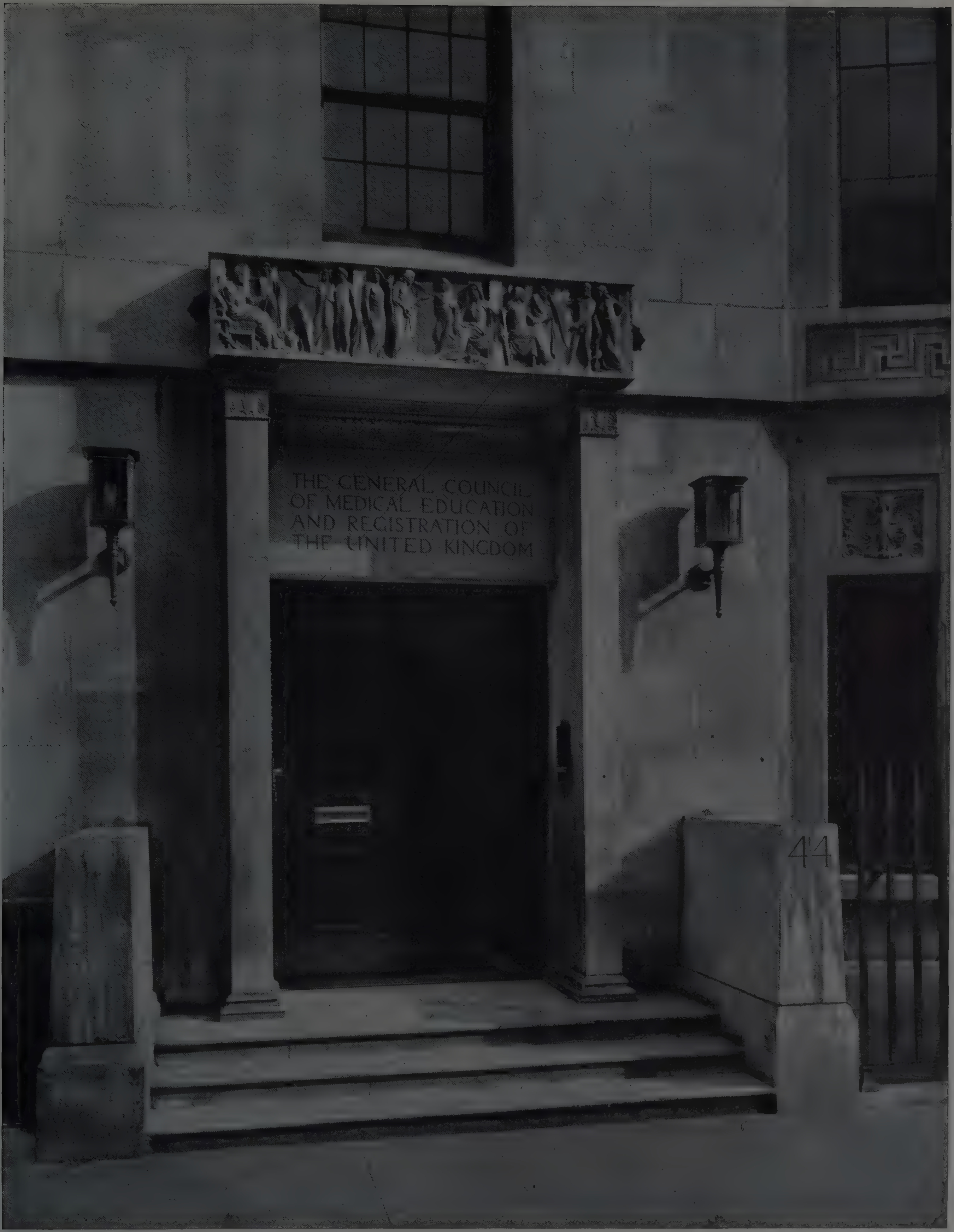
"WINTER."
Sculptor: A. J. Oakley.



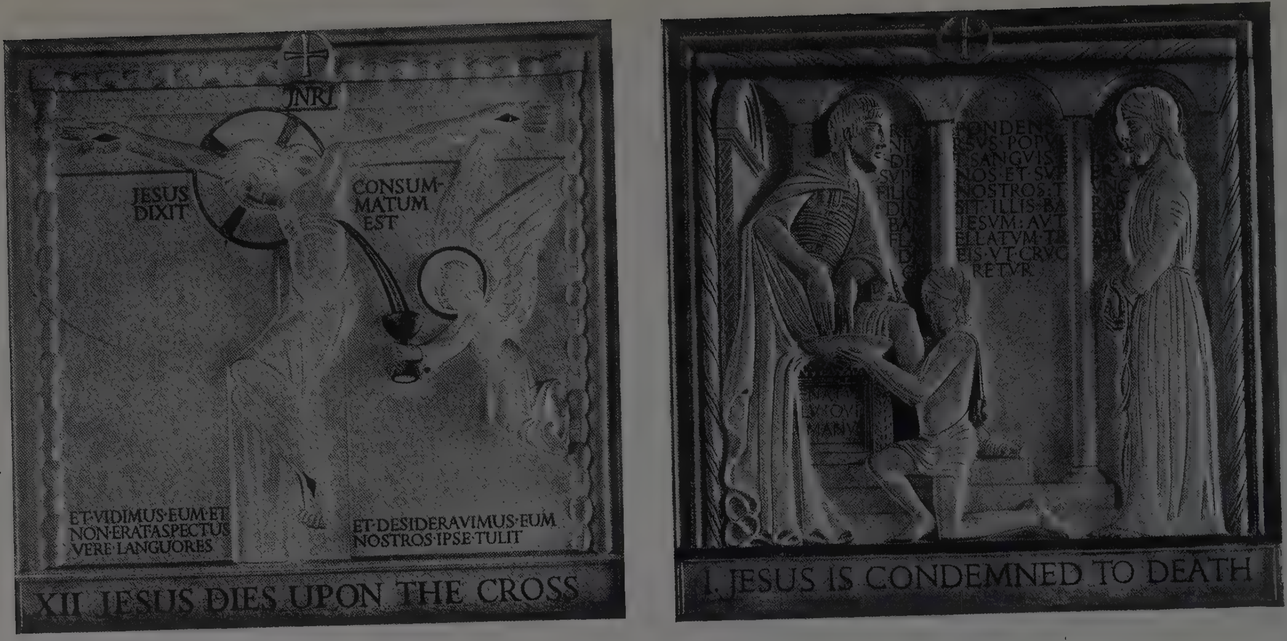
A model of the entrance to WESTMINSTER BANK, LOTHBURY, LONDON.
Architects: Mewès and Davis. *Sculptor:* W. Aumonier.



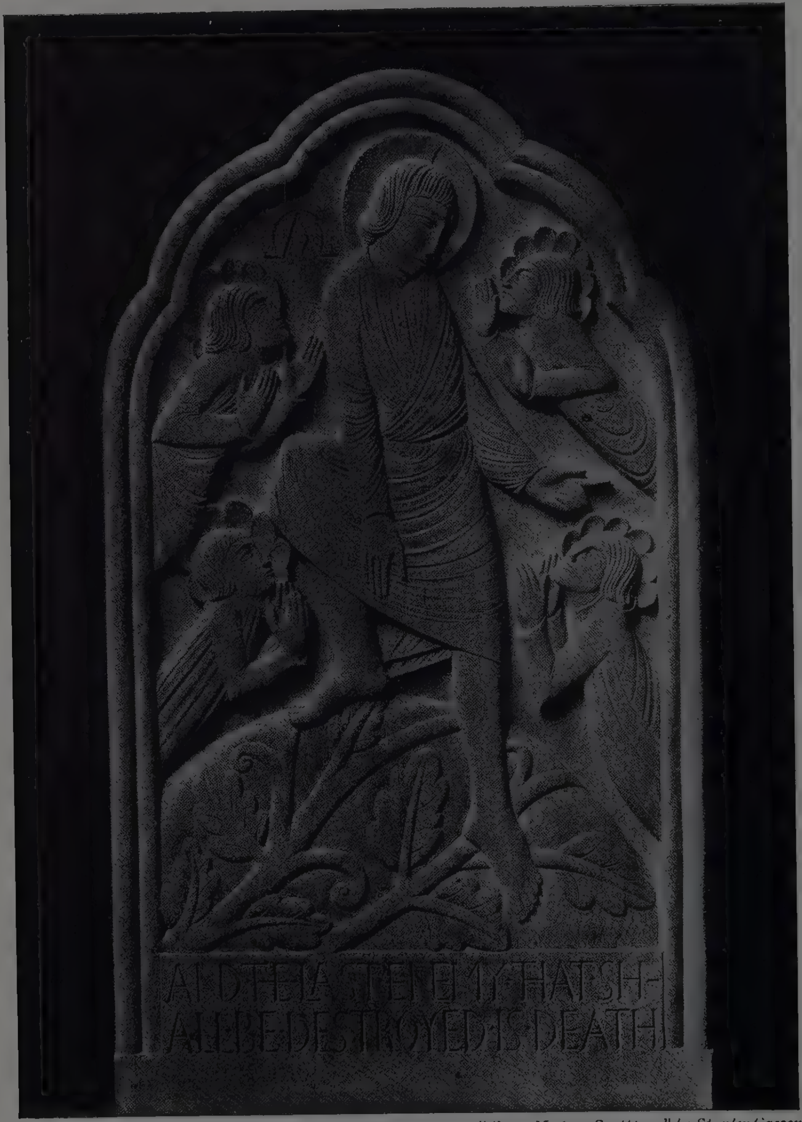
The entrance to STONE HOUSE, LONDON.
Architects: Richardson and Gill. *Sculptor:* P. G. Bentham.


THE GENERAL COUNCIL
OF MEDICAL EDUCATION
AND REGISTRATION OF
THE UNITED KINGDOM
44

The main entrance of the British Medical Council's Building, London.
Architect: Sir Edwin Lutyens, R.A. *Sculptor:* F. Lessore.

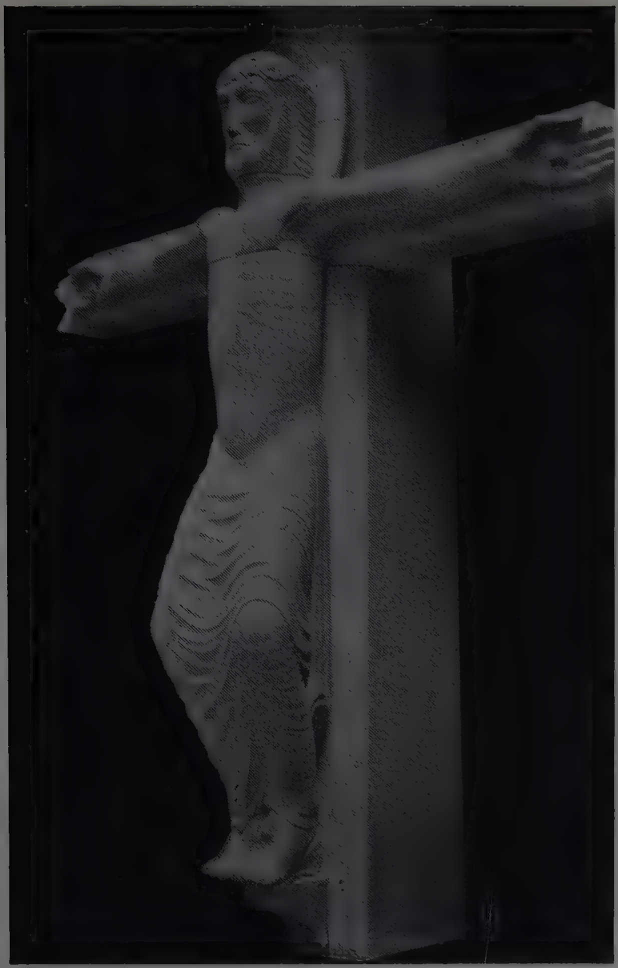

INRI
JESUS DIXIT
CONSUMMATUM EST
ET·VIDIMUS·EUM·ET NON·ERAT·ASPECTUS VERE·LANGUORES
ET·DESIDERAVIMUS·EUM NOSTROS·IPSE·TULIT
XII JESUS DIES UPON THE CROSS
I. JESUS IS CONDEMNED TO DEATH

Stations of the Cross, Westminster Cathedral.
Sculptor : Eric Gill.

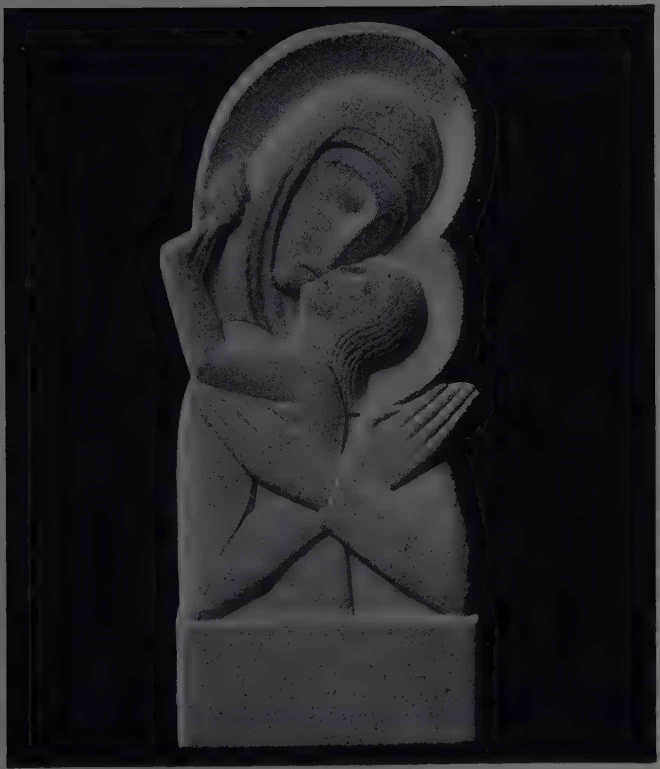

AND THE LAST ENEMY THAT SH-
ALL BE DESTROYED IS DEATH

From "Some Modern Sculptors," by Stanley Casson.

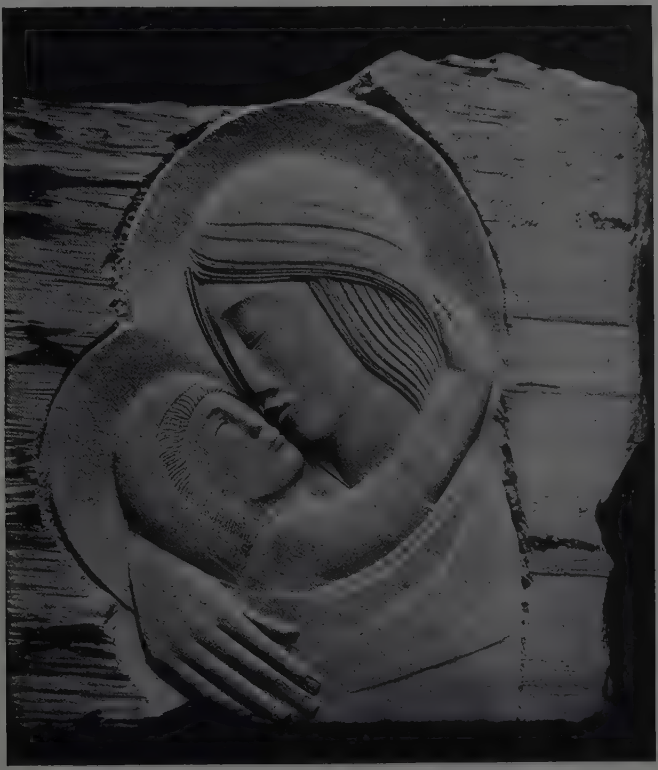
A Stele.
Sculptor: Eric Gill.



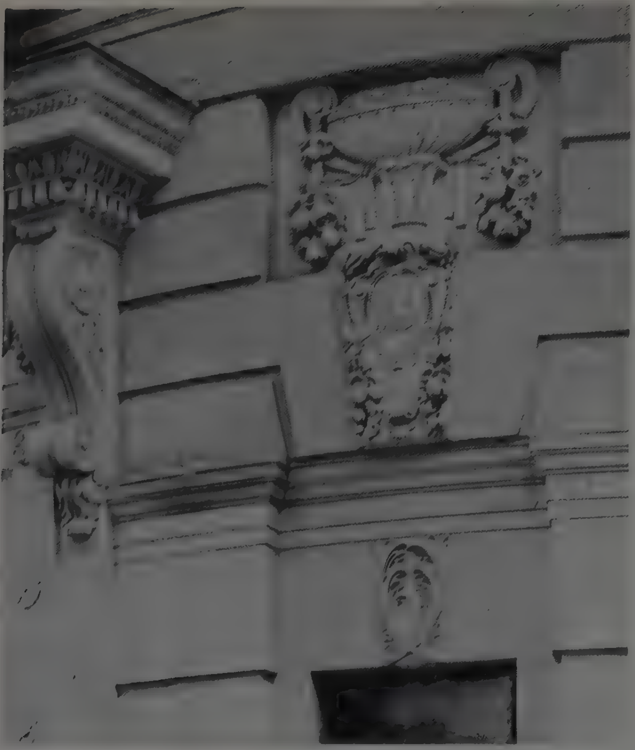
THE BISHAM CRUCIFIX : Carved in Portland stone.
Sculptor: Eric Gill.



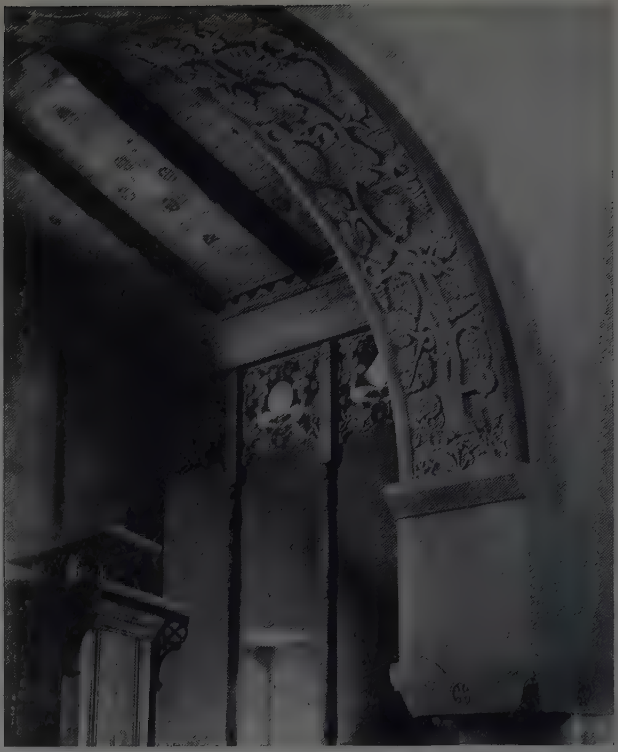
MOTHER AND CHILD : Carved in Corsham stone.
Sculptor: Eric Gill.



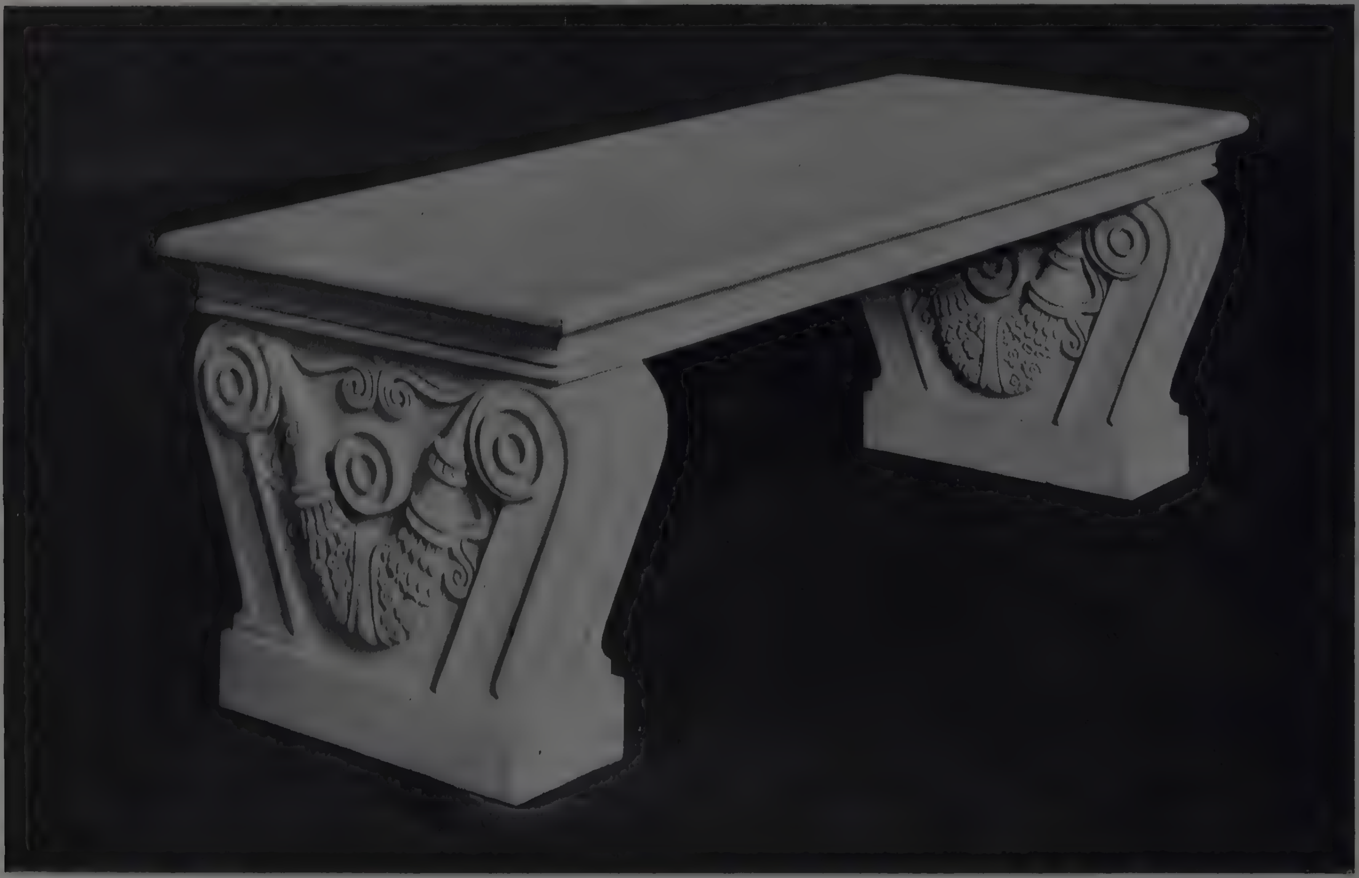
MOTHER AND CHILD : Carved in Beer stone.
Sculptor: Eric Gill.



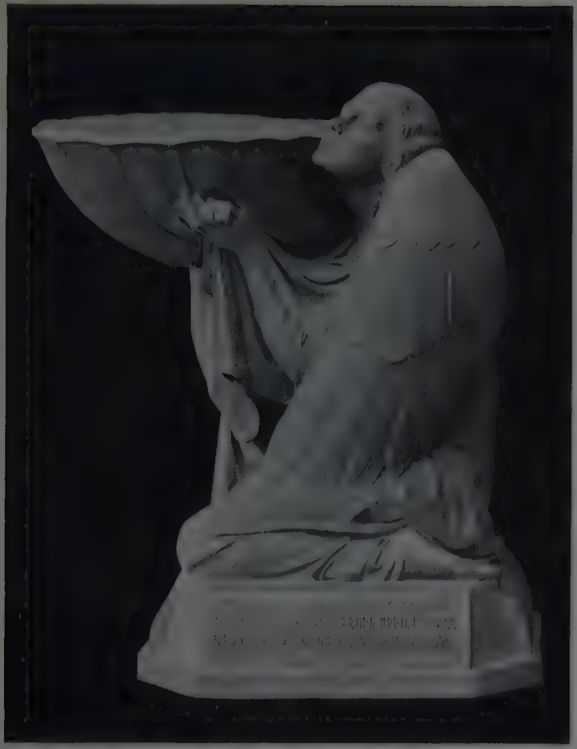
Carving on the MIDLAND BANK, BELGRAVIA.
Architects: Whinney, Son and Austen Hall.
Sculptor: W. Aumonier.



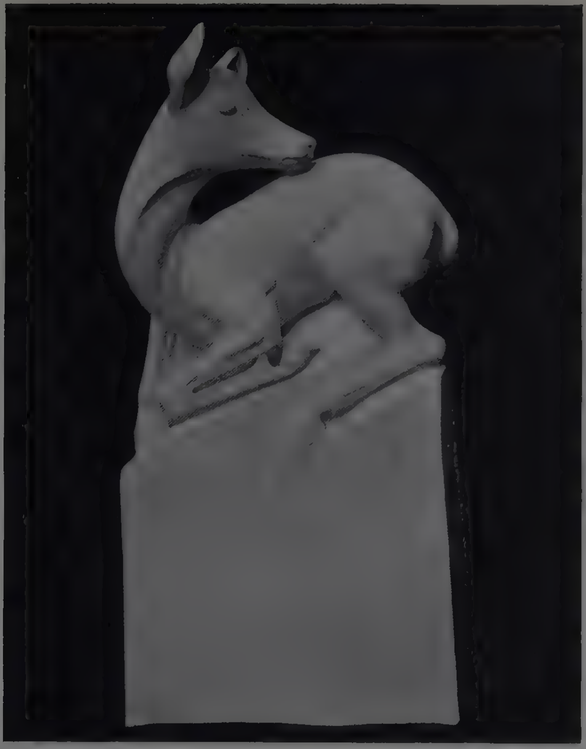
Carving in the chancel at the UNITED FREE CHURCH, GULLANE, N.B. *Architects:* Sydney Mitchell and Wilson.
Sculptor: H. W. Palliser.



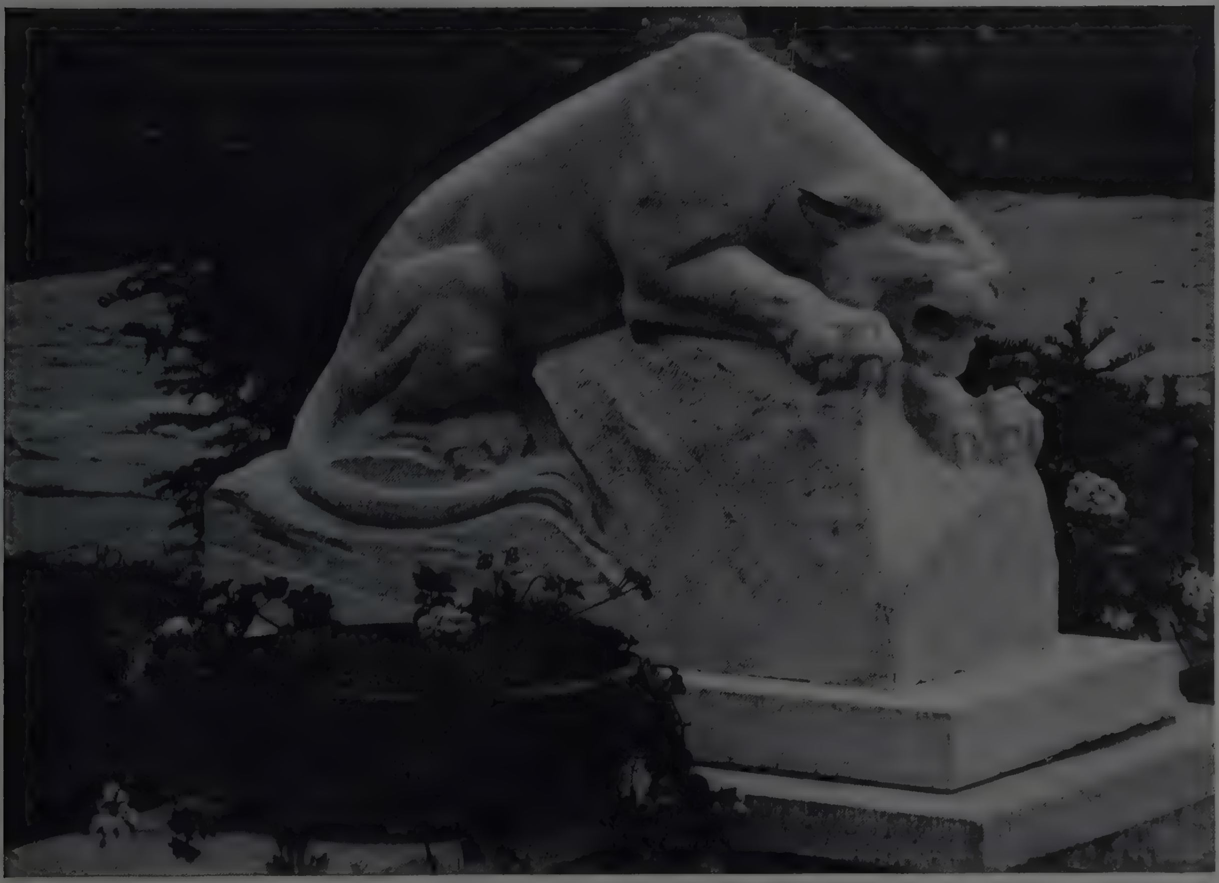
A GARDEN BENCH in cast Portland stone.
Sculptor: H. Tyson Smith.



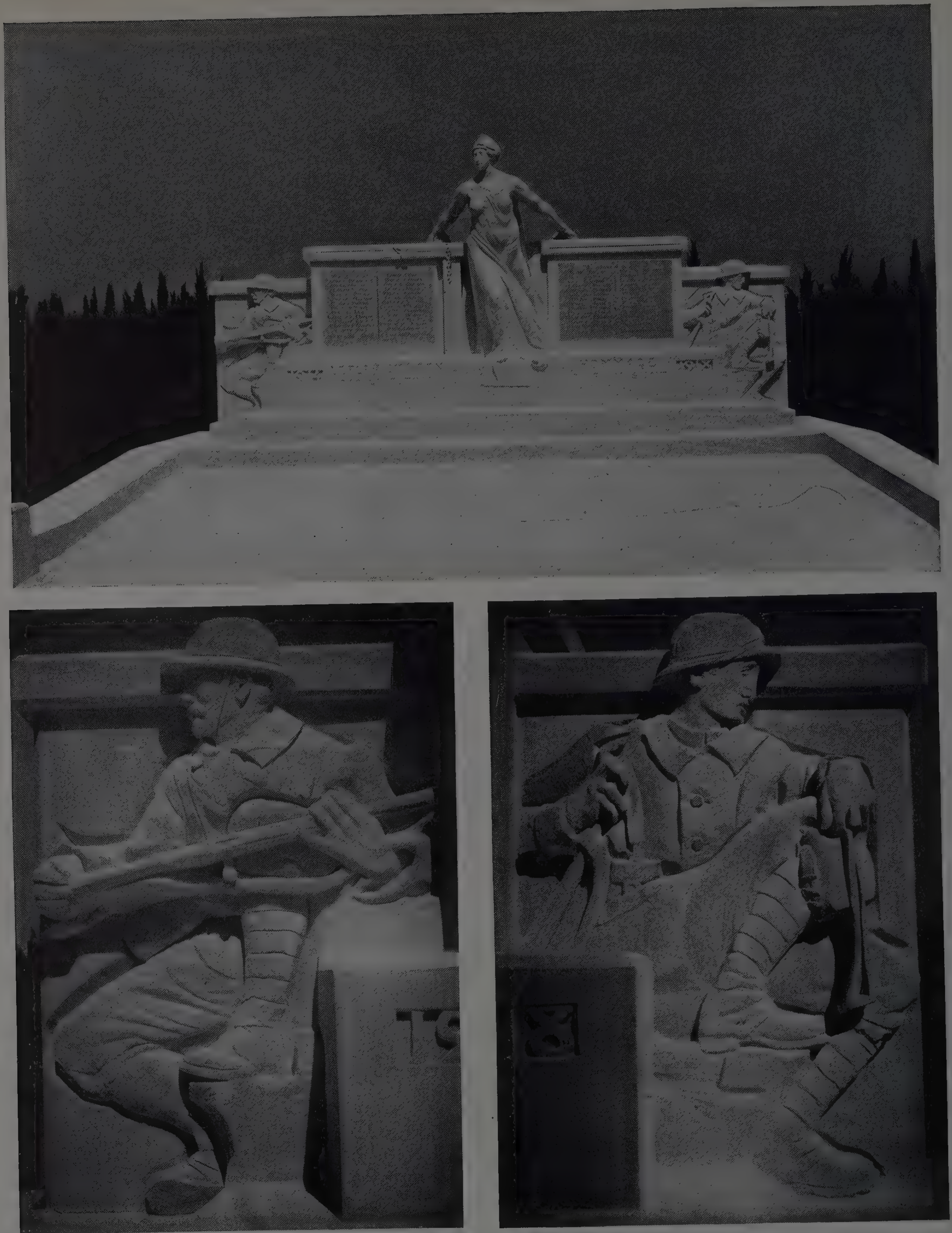
A memorial font in LLANDOLLAS CHURCH.
Sculptor: Cecil Thomas.



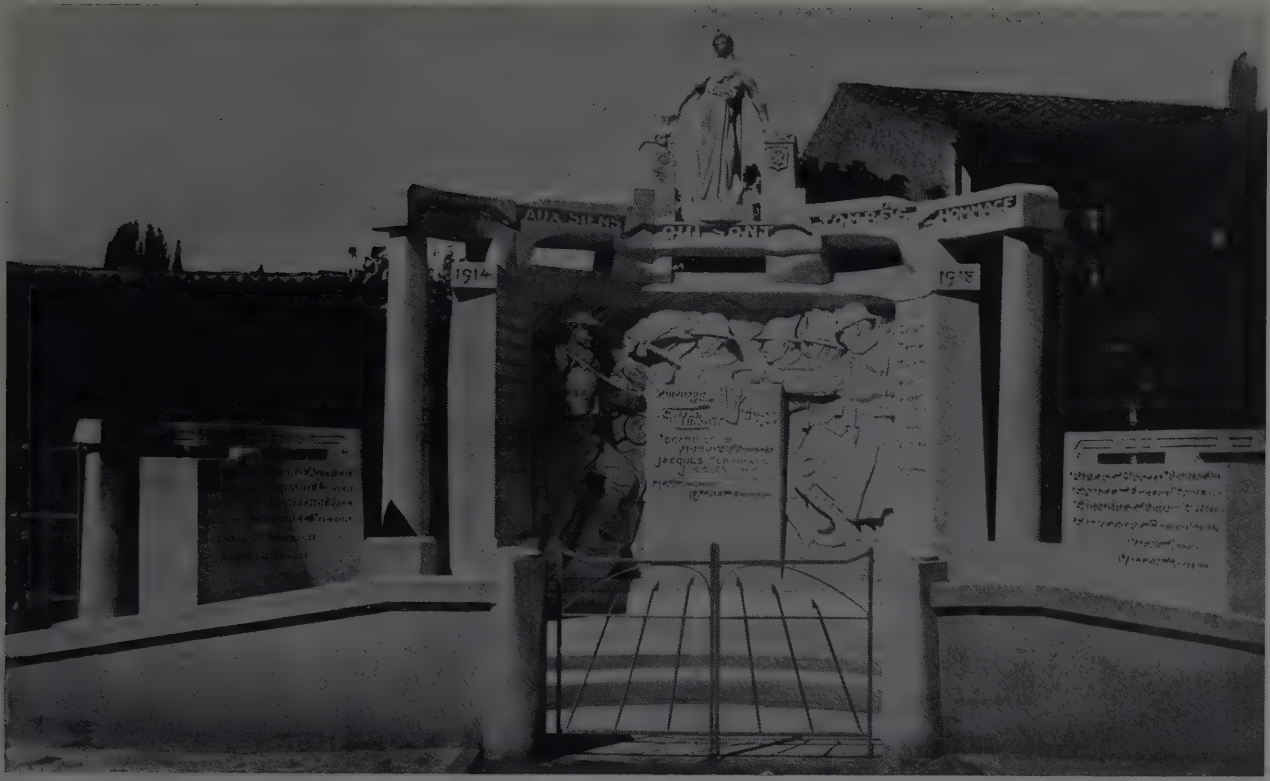
Garden sculpture of a DEER.
Sculptor: Cecil Thomas.

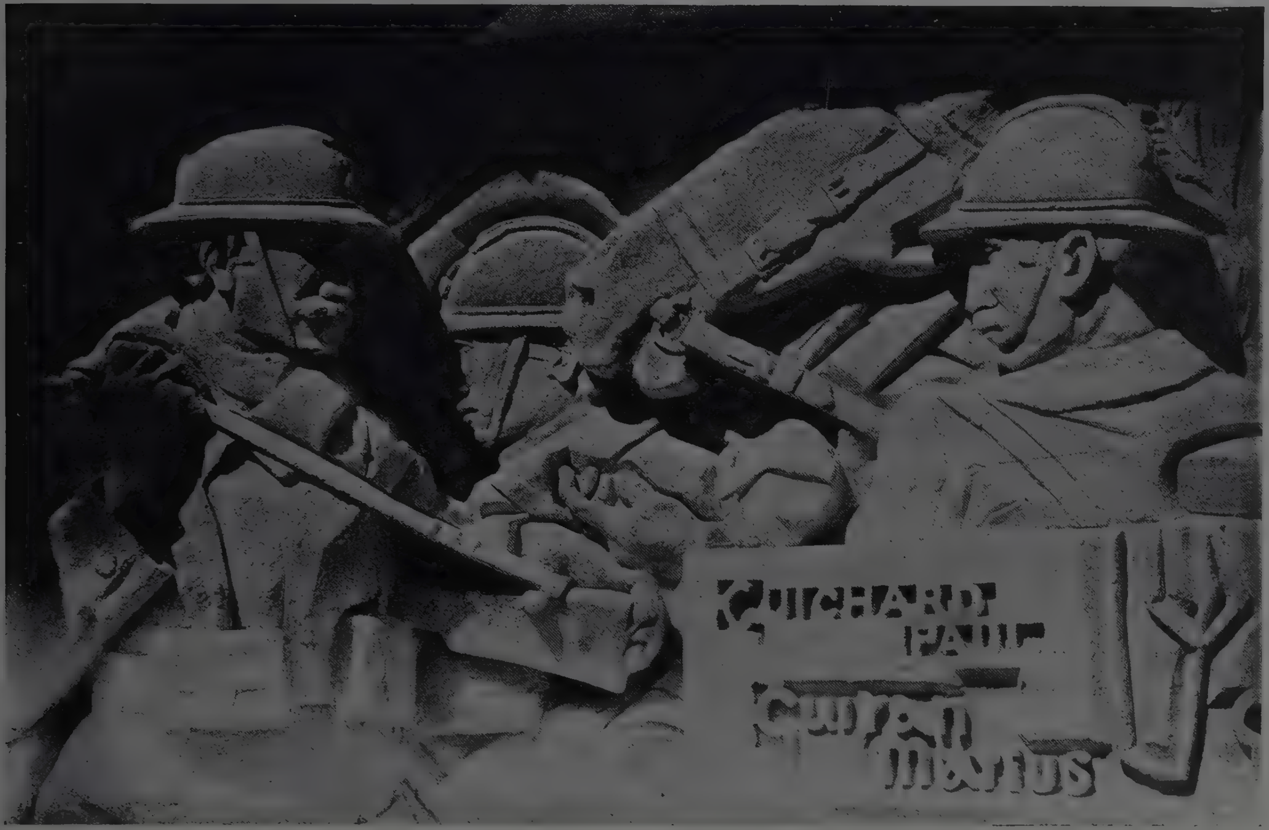


Garden sculpture of a LIONESS.
Sculptor: Cecil Thomas.

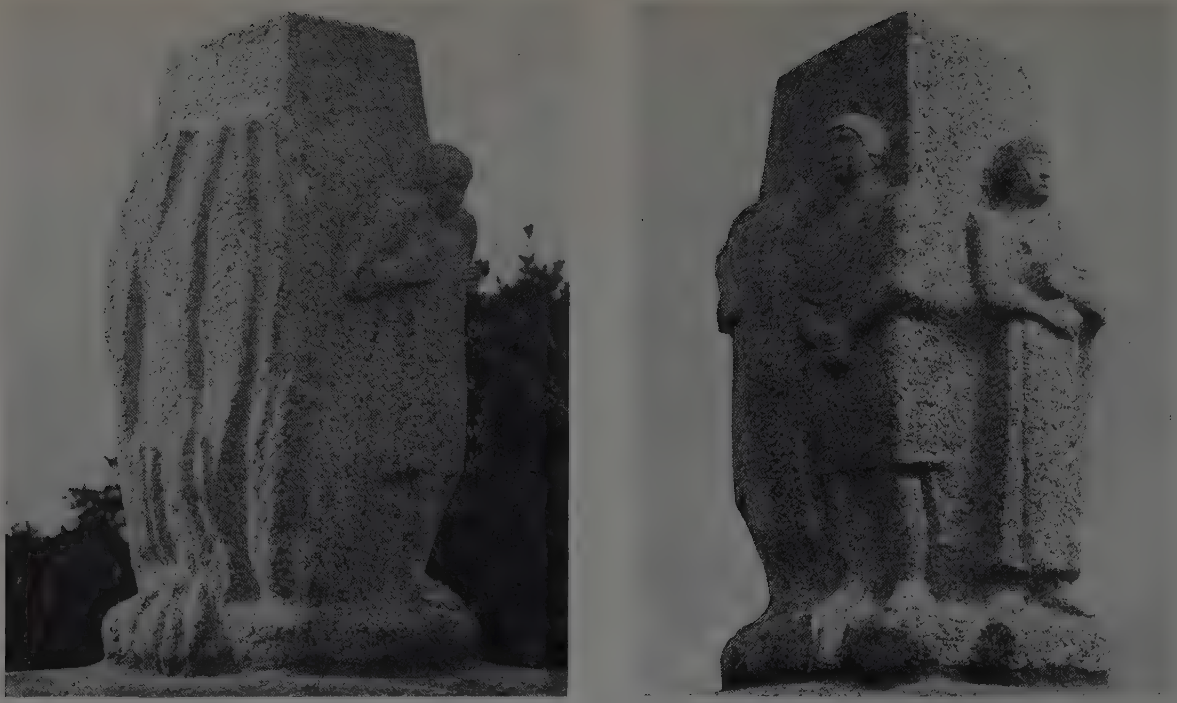


A War Memorial at Le Plan d'Orgon, Bouches-de-Rhône.
Top: A general view. *Below:* Details of the corner treatments. *Sculptor:* Vernon Blake.

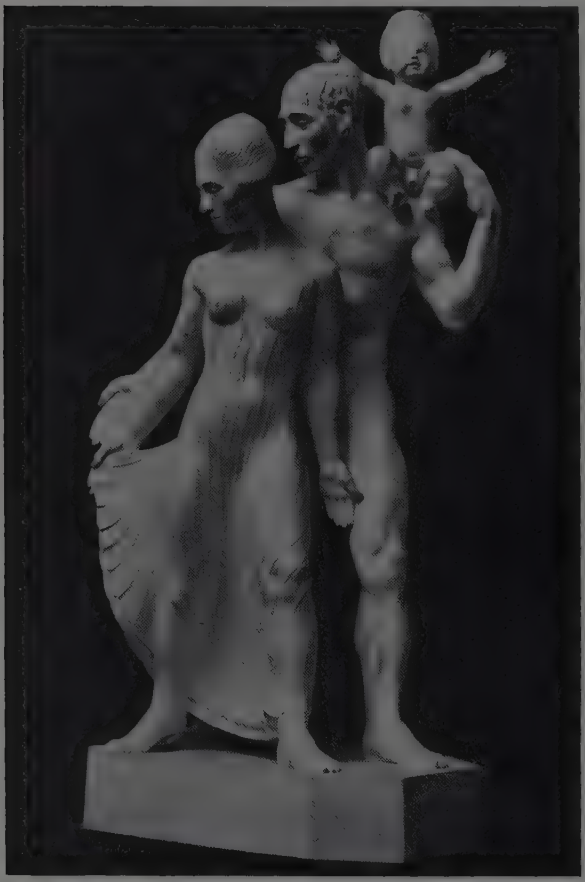

AUX SIENS
QUI SONT
1914
1918
HOMMAGE


GUICHARD
PAUL

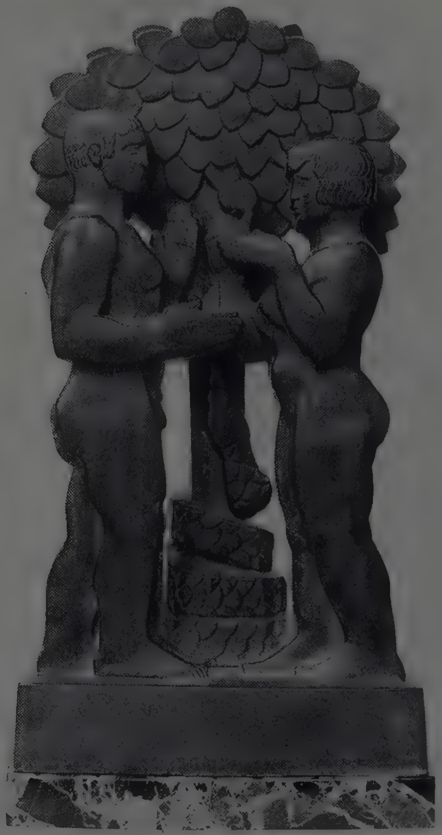
THE WAR MEMORIAL, LAURIS-SUR-DURANCE, VAUCLUSE. *Top:* A general view. *Below:* A detail of the stone-carving.
Sculptor: Vernon Blake.



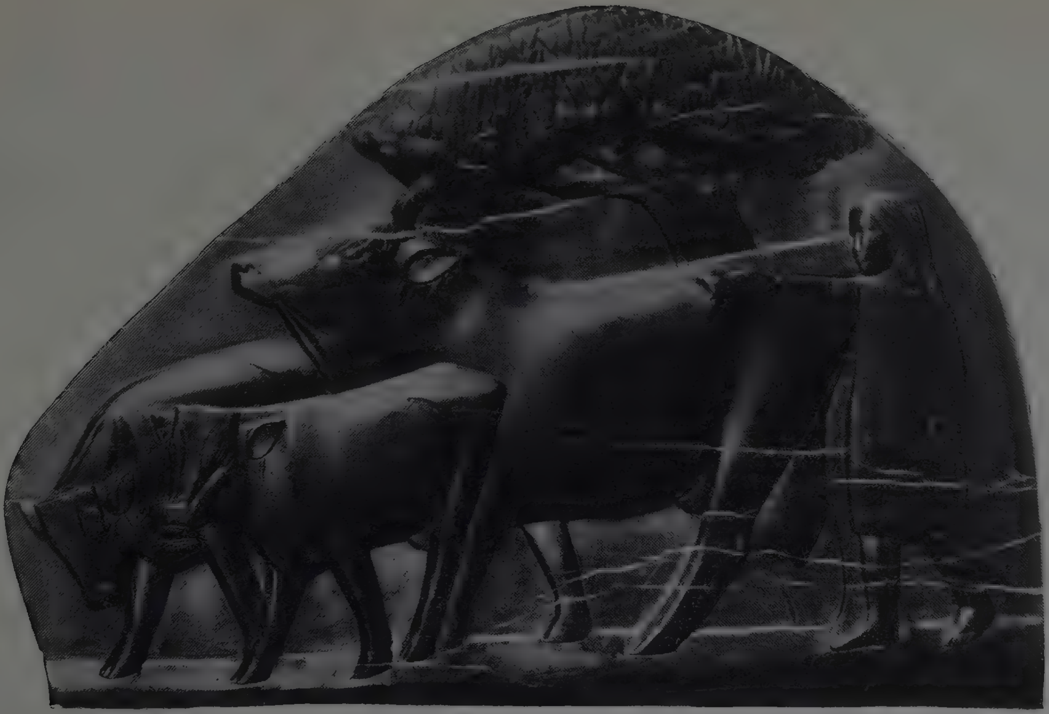
The War Memorial at Zennor: Group of Shadrach, Meshach and Abednego.
Sculptor: Ursula Edgcumbe.



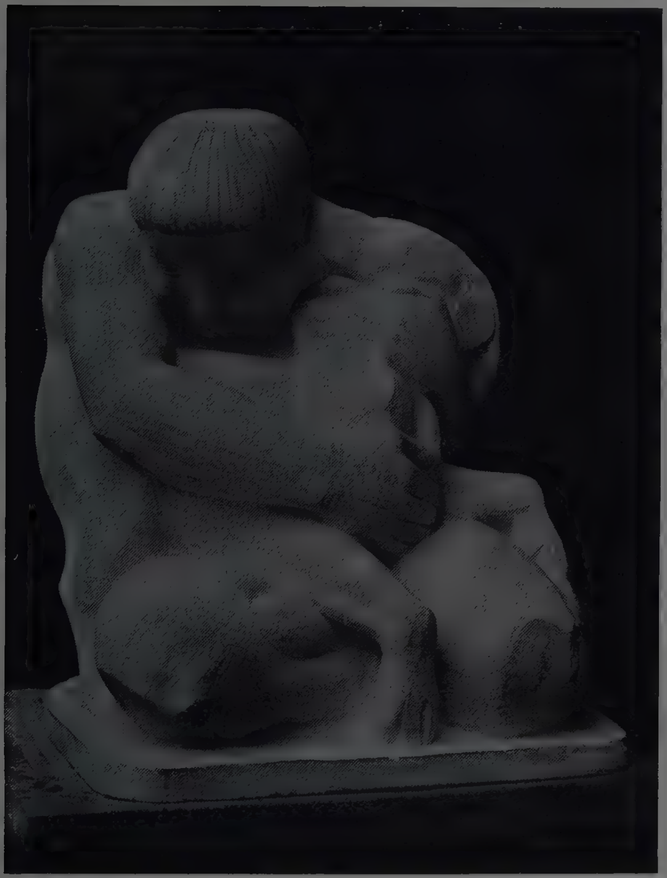
The New Age:
In bronze.
Sculptor: Allan Howes.



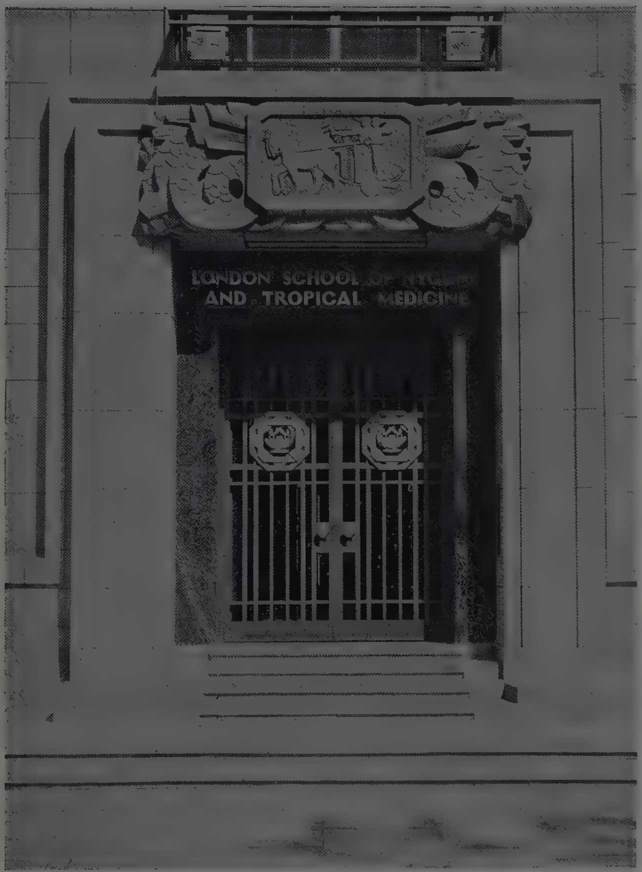
Adam and Eve:
In bronze.
Sculptor: Allan Howes.



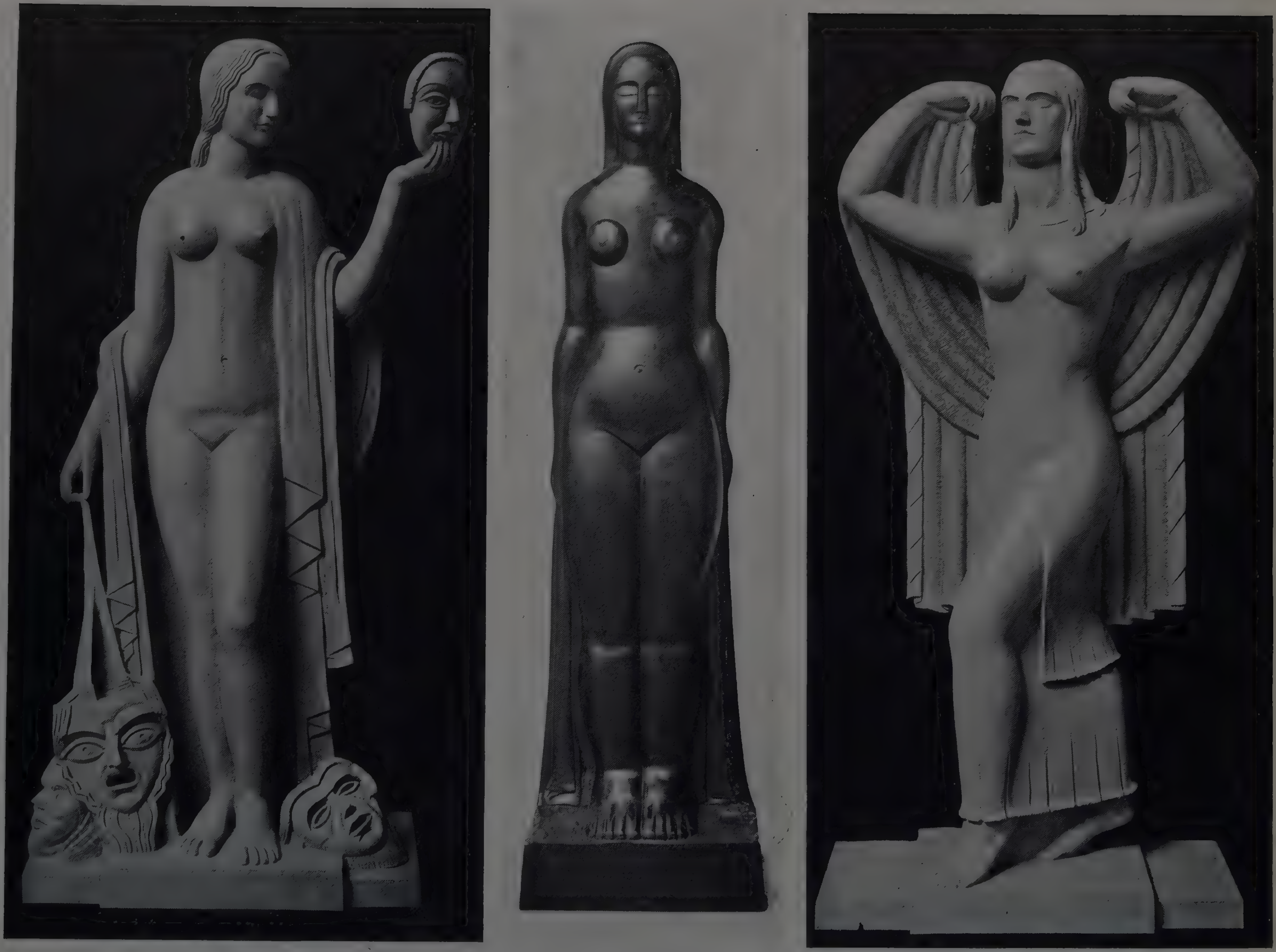
PASTORAL: Carved in blue Belgian marble.
Sculptor: Arnrid Johnston.



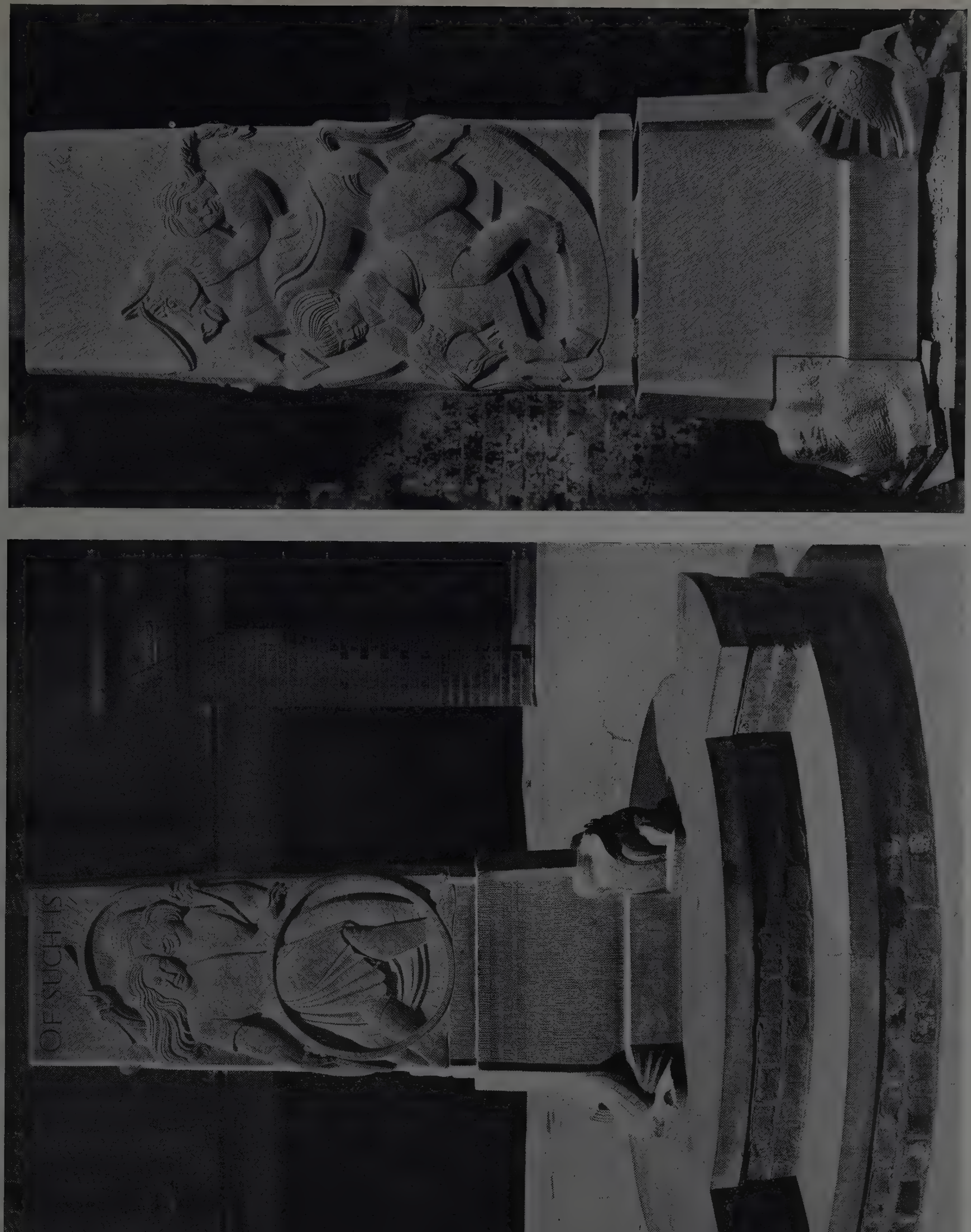
BOY AND DOG:
Carved in Palambino marble.
Sculptor: Arnrid Johnston.


LONDON SCHOOL OF HYGIENE
AND TROPICAL MEDICINE

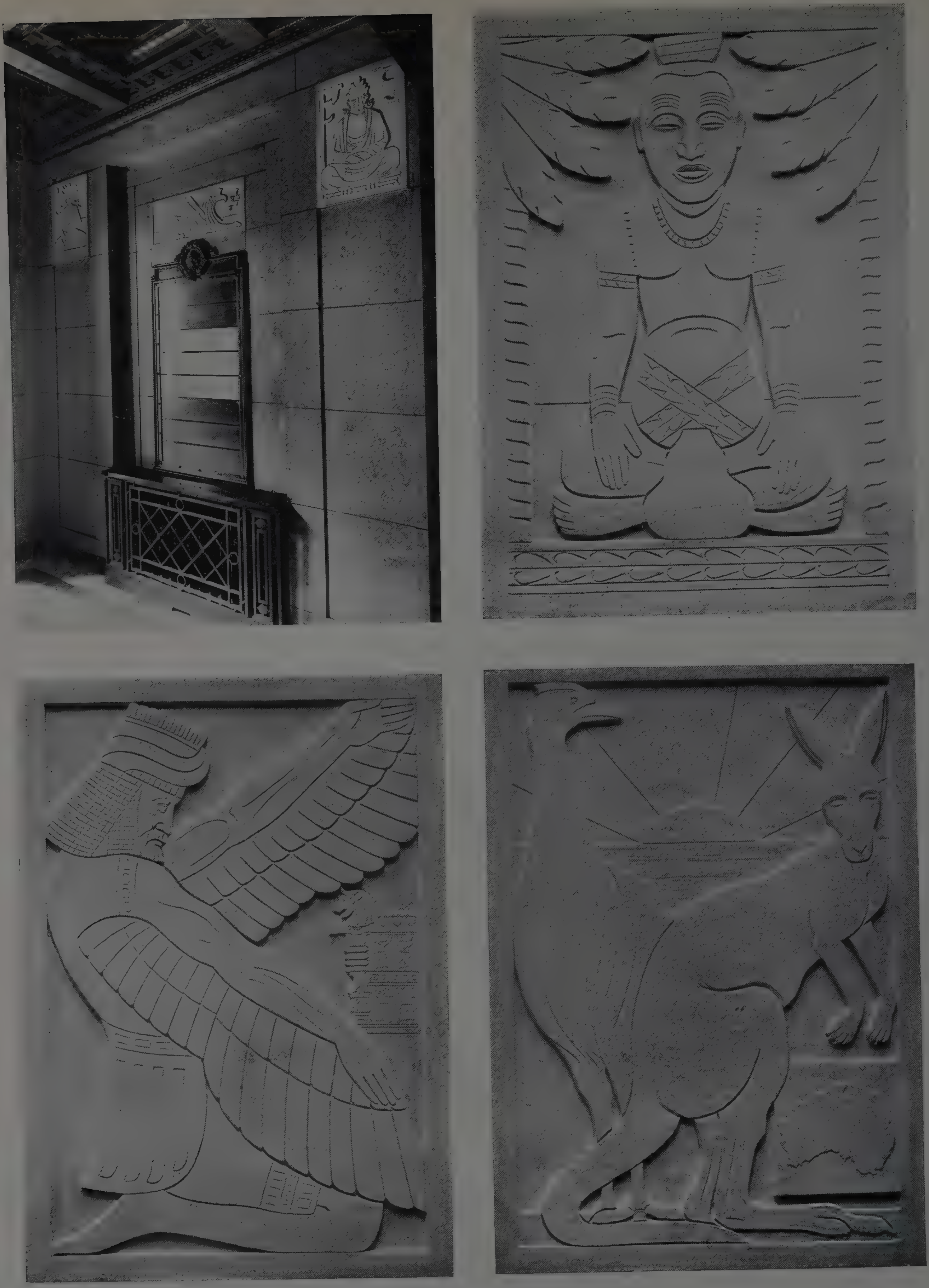
The main entrance to the LONDON SCHOOL OF HYGIENE AND TROPICAL MEDICINE.
Architects: Morley Horder and Rees. *Sculptor:* Allan Howes.



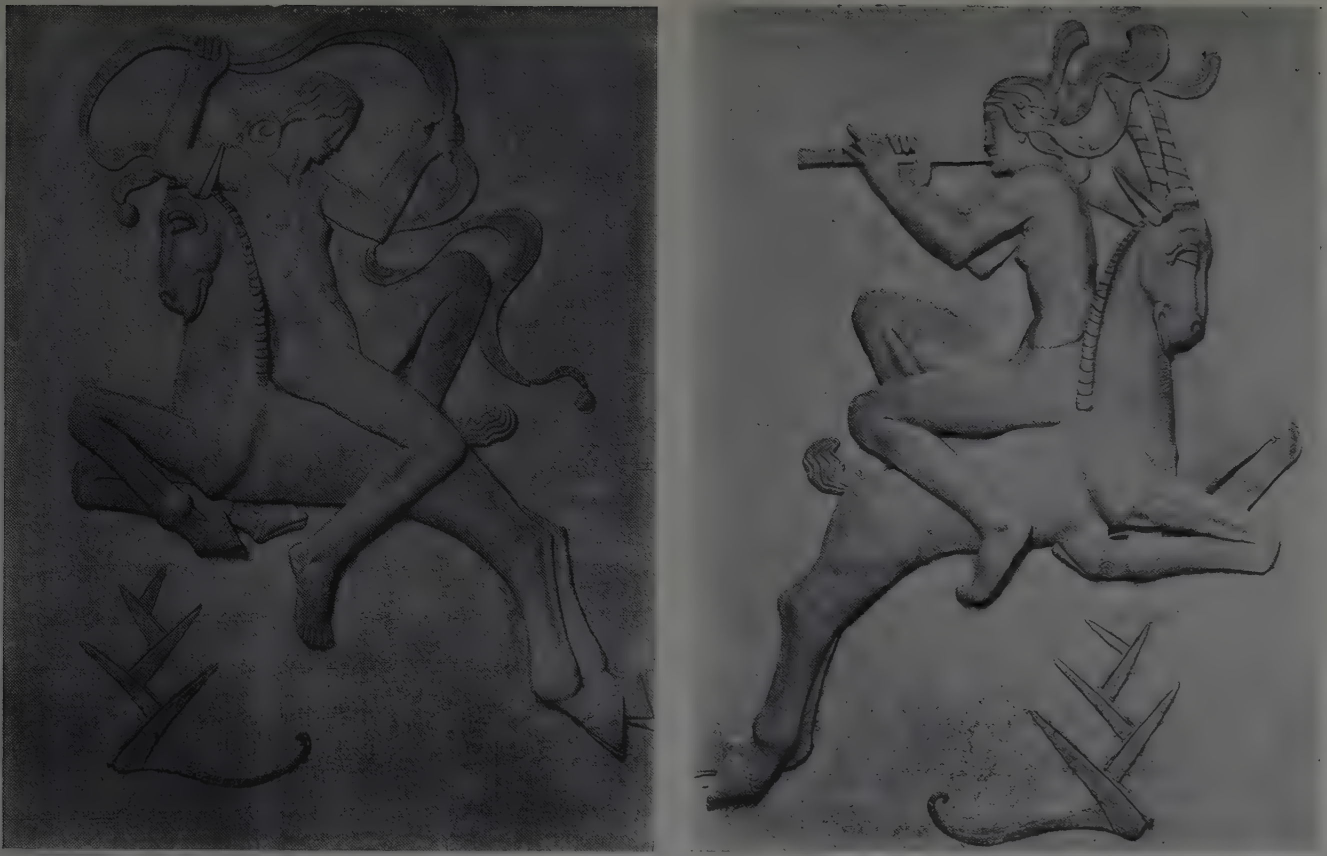
Left and Right: Sculptures at the Duchess Theatre, London. *Centre:* An upright wooden figure.
Sculptor: Arnold Auerbach.



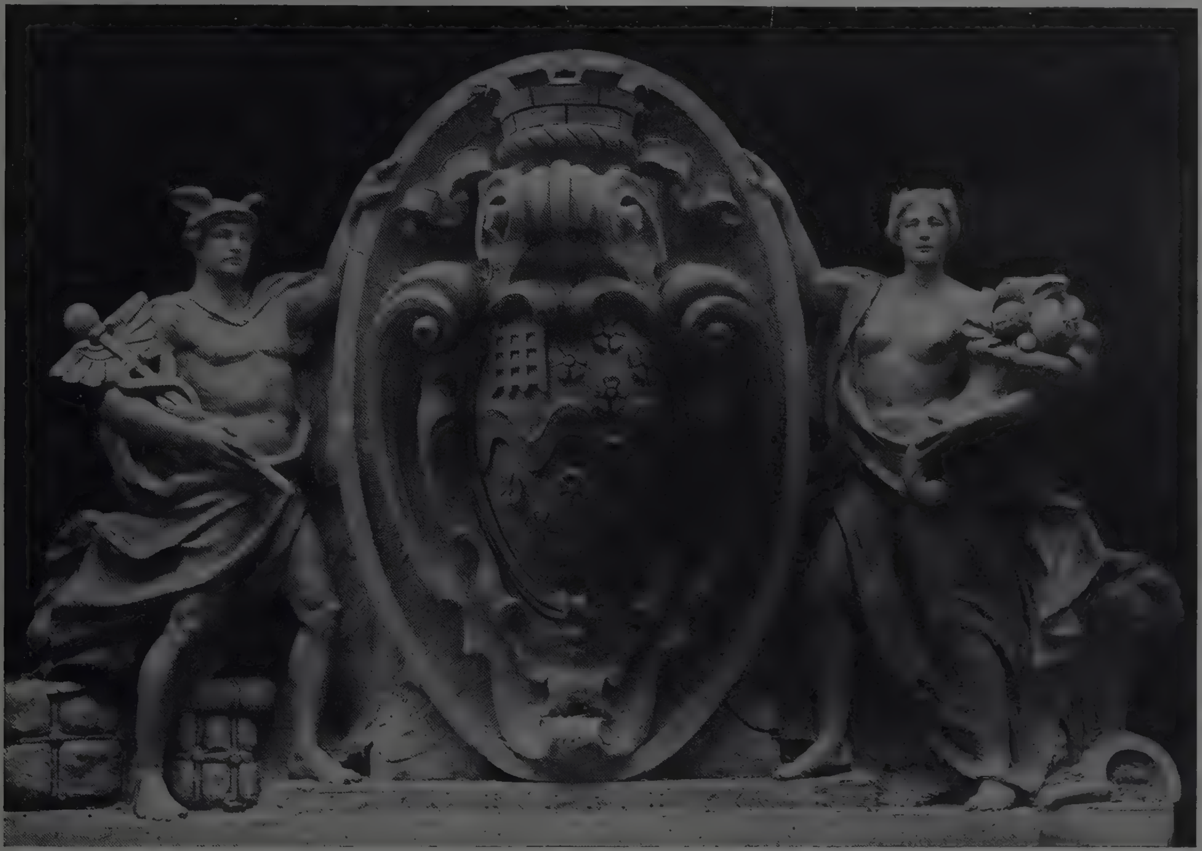
The Children's Group in the courtyard of WALDEN HOUSE, LONDON.
Sculptor: Arnrid Johnston.



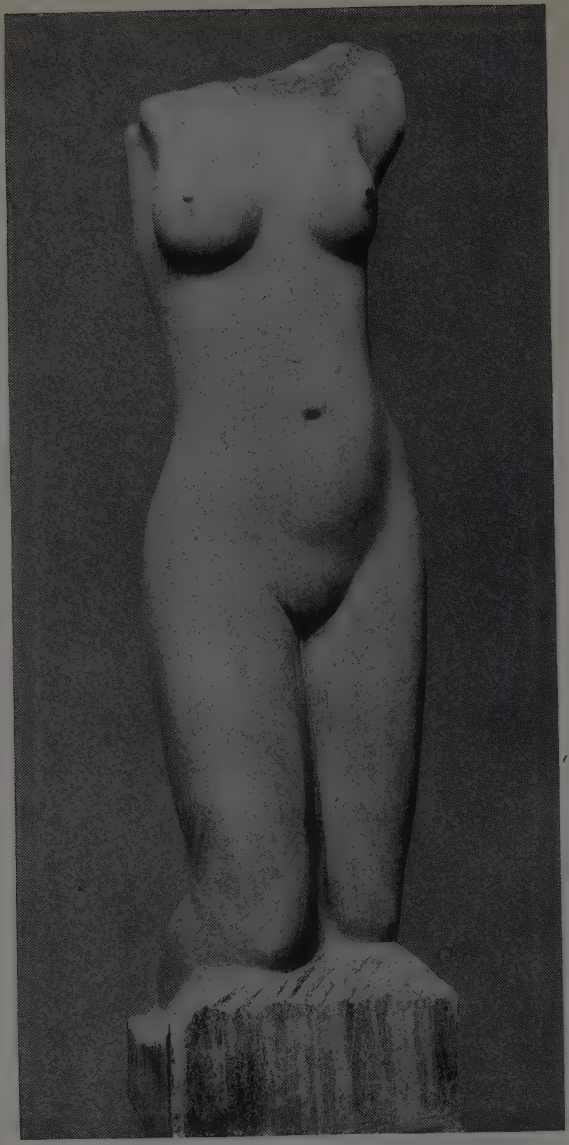
Carved panels at the PENINSULAR AND ORIENTAL STEAM NAVIGATION CO.'S BUILDING, LONDON.
Top (right): "FIJI." *Below (left)*: "BABYLON." *Below (right)*: "AUSTRALIA."
Architect: Stanley Hamp. *Sculptor*: P. G. Bentham.



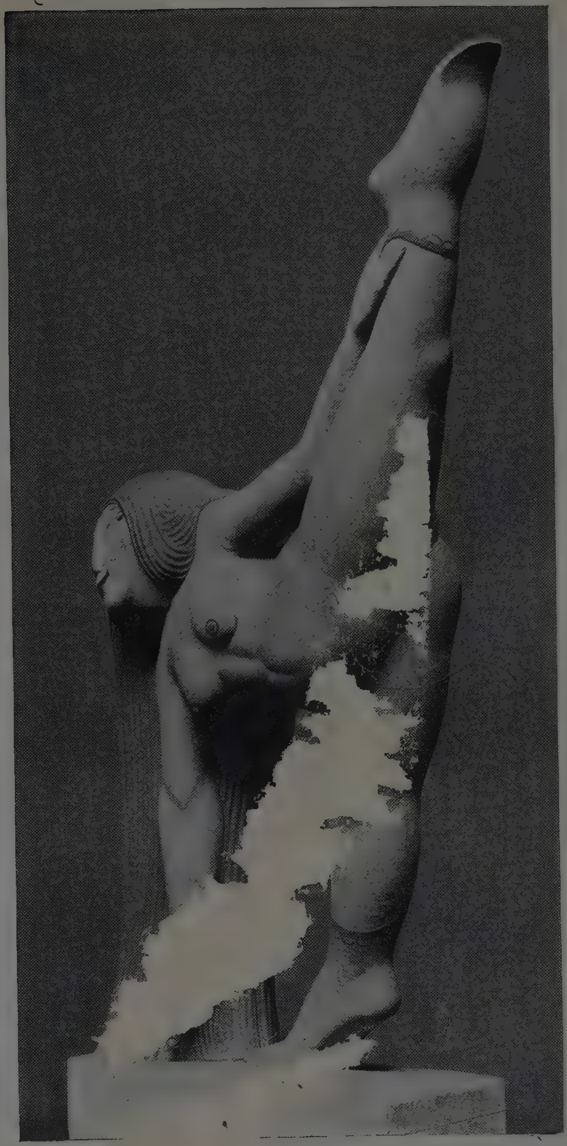
Terra-cotta panels on the East Sheen Cinema. *Architects:* Messrs. Leathart and Granger. *Sculptor:* Eric Aumonier.



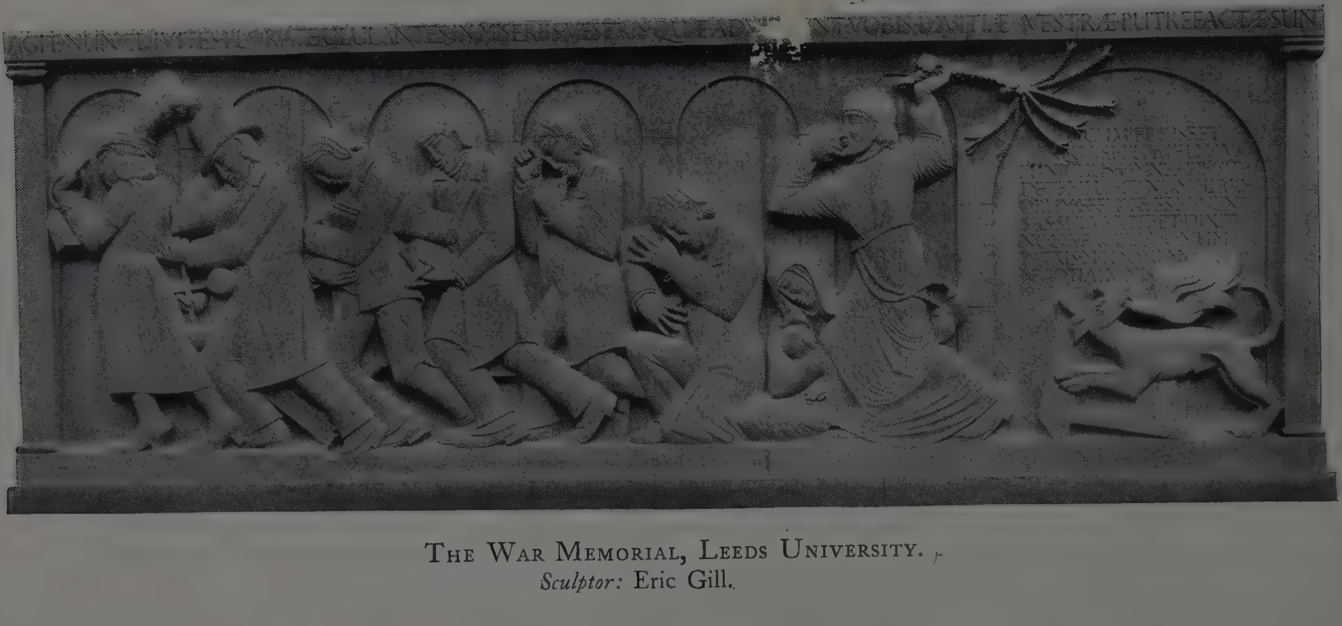
A sculptured group on the Head Office of the Westminster Bank.
Architects: Mewès and Davis.
Sculptor: W. Aumonier.



MANKIND. *Sculptor:* Eric Gill.



SPLITS. *Sculptor:* Eric Gill.



THE WAR MEMORIAL, LEEDS UNIVERSITY.
Sculptor: Eric Gill.

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